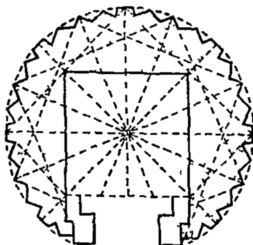
THE HRD SERIES

ART & ARCHITECTURE OF RAJASTHAN

Vol I

Antiquities of Chittorgadh

R NATH



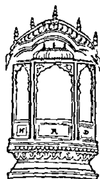
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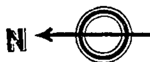
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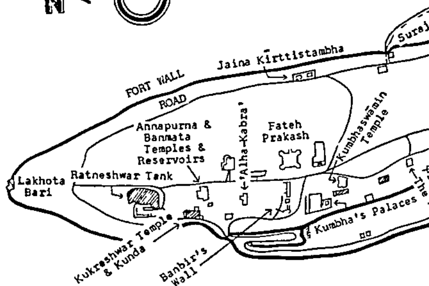
Map No 1
Chittorgadh Fort

CHITTORGADH



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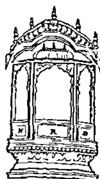




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CHITTORGADH



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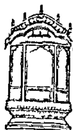
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PUBLISHER'S NOTE

With this Research work, we initiate a comprehensive Series on the 'ART AND ARCHITECTURE OF RAJASTHAN' from the earliest times to the 19th century A D We propose to bring out separate volumes, by different learned authors sitewise, on Temple Architecture including Sculpture and Iconography (e g, Chaumukha Jaina Temple of Ranakpur), Military and Residential Architecture (Forts, Palaces and Havelis), Commemorative Architecture (Kirtti-stambhas and Chhatris), Water–Structure and Miniature and Mural Painting

Each one, as this, shall be an independent work on that subject

This volume deals with a representative Art of Rajasthan in the Medapata idiom, in its early phases



KEY TO TRANSLITERATION

अ	a	ड	ḍ
आ	ā	ढ्	ḍh
इ	i	ण्	ṇ
ई	ī	त्	t
उ	u	थ	th
ऊ	ū	द्	d
ऋ	ṛ	ध्	dh
ए	e	न्	n
ऐ	ai	प्	p
ओ	o	फ्	ph
औ	au	ब	b
अनुस्वार	ṃ	भ्	bh
विसर्ग	ḥ	म्	m
क्	k	य	y
ख्	kh	र्	r
ग्	g	ल	l
घ्	gh	व्	v
ङ्	ṅ	श्	ś
च	c	ष्	ṣ
छ्	ch	स्	s
ज्	j	ह्	h
झ्	jh	क्ष	kṣ
ञ्	ñ	त्र्	tr
ट	ṭ	ज्ञ	jñ
ठ	ṭh		

DEDICATED

WITH LOVE AND RESPECT

TO

THE PEOPLE OF RAJASTHAN

KEY TO TRANSLITERATION

अ	a	ड्	ḍ
आ	ā	ढ्	ḍh
इ	i	ण	ṇ
ई	ī	त्	t
उ	u	थ्	th
ऊ	ū	द्	d
ऋ	ṛ	ध्	dh
ए	e	न्	n
ऐ	ai	प्	p
ओ	o	फ	ph
औ	au	ब्	b
अनुस्वार	ṃ	भ्	bh
विसर्ग	ḥ	म्	m
क्	k	य्	y
ख्	kh	र्	r
ग्	g	ल्	l
घ्	gh	व्	v
ङ्	ṅ	श्	ś
च्	c	ष्	ṣ
छ्	ch	स्	s
ज्	j	ह्	h
झ्	jh	क्ष्	kṣ
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DEDICATED

WITH LOVE AND RESPECT

TO

THE PEOPLE OF RAJASTHAN

MAPS

FIGURES (Line Drawings)

PLATES (Halftones)

Total Plates = 43

PREFACE

The present volume traces the evolutionary process of the Hindu Temple on the basis of the extant examples at Chittorgadh a large number of which are in ruins and includes study of Sculpture and Iconography which have been integrally associated with the Temple since the earliest phases of its growth and development in the region Precisely this is study of the Art of the Hindu Temple

While on the one hand it covers the **UBHA-DIWALA** of Nagari which is one of the earliest relics of the historical period on the other it identifies and assesses the style of the early 14th century A D Muslim monuments of Chittorgadh Many unknown and important things of Art-History thus come to light for the first time

Though study of the monuments in situ constitutes basis of this Research-work and for this matter it is adequately illustrated by 4 maps 12 figures (line-drawings) of plans and sections and 43 half-tone plates epigraphical, scriptural and literary data so invaluable to a discipline such as this has also been fully used to substantiate re-inforce and authenticate Extracts from original Sanskrit texts in the Devanagari have been given in the text of its chapters A few important Sanskrit inscriptions which throw significant light on the History of the region have also been given in the six Appendices

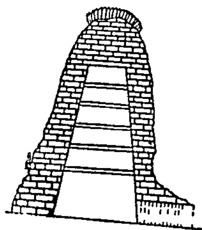
It must be emphasized however that though regionally it is limited to Chittorgadh and it is accordingly entitled as such stylistically it is representative of one of the most important formative phases of Indian Art and this study is not in isolation An isolated study of early phases of Indian Art is not possible either

This volume is dedicated to THE PEOPLE OF RAJASTHAN who even in the most modernised times in every period of change managed to live a cultural life preserved their ancient traditions against the heaviest odds and maintained their own identity personality and individuality The cultural side of these People has been over-shadowed by an eloquent propaganda of their gallantry which Tod as a matter of British Imperial policy initiated Gallantry alone is nothing more than ***Sophisticated Barbarism*** *The Rajput as representative of this Land portrayed* always as he was wearing fearful moustaches and whiskers carrying spear and sword and galloping his horse to battle-field has been mostly misunderstood He was more than a lion his was an extremely refined and cultured race and society and his contribution to Religion and Philosophy Language and Literature and FINE ARTS (such Performing Arts as Music Dance and Drama and Plastic Arts as Architecture Sculpture and Iconography) for example has to be retrieved from the wonderful romantic tales of wars and battles evaluated and emphasized in the correct historical perspective for redemption of his rightful position in the cultural history of India It is in the **Cultural History of Rajasthan** rather than in the Saga of its military exploits that the source of its glory lies

Howsoever modest it could be this is a step in the same direction That subsequent volumes of the series will sustain this small beginning is a hope I fondly entertain

JAIPUR 6th April 1984 R NATH

CONTENTS



Gaumukha Tirthasthala of Chittorgadh

Chittorgadh (Citrakūta) is one of the most ancient sites of Rajasthan Buddhist relics and inscriptions datable to such an early period as the 4th century B C have been discovered at Nagari on the river Beḍach, near Chittorgadh it was also here that the first Vaiṣṇava temple of India was given a form [1] A full-fledged Viṣṇu temple was consecrated here on the 5th day of Śuklapaksa of Karttika 481 V S /424 A D as its inscription attests

(४००) ८०-१ कार्त्तिक शुक्लपञ्चम्यामस्या
भगव महापुरुषपादाभ्या प्रासाद [2]

Two fragmentary inscriptions of the period of Yaśodharman of Malwa from Chittorgadh are datable to the first half of the 6th century A D [3] They mention a RĀJASTHĀNĪYA (local governor or feudatory of the region called Rajasthan ?) of Daśapura (Mandsaur) and Mādhyamika (Nagari) who excavated tanks and built temples Their discovery at Chittorgadh shows that the fort was an important religious centre as early as the Gupta period

Before the end of the 6th century A D the Mauryas (Moris a local dynasty of the region) were in possession of Chittorgadh They held their sway in the region practically for about two and a half centuries until about the middle of the 9th century A D they were replaced by the Pratiharas Col James Tod found here a grand prasasti of 17 lines of V S 770/713 A D which mentioned one Raja Mana who built the lake Mānasarovara Unfortunately the original epigraph-stone is lost only its very corrupt English translation has remained [4] But we have another inscription of the same date which mentions one Manabhanga of the Maurya Dynasty obviously the same Raja Māna he is recorded to have built at Chittorgadh tanks step-wells and also a temple each dedicated to Sūrya and Siva

"श्रीमानभङ्ग नृप ।
यत्र न्य वारित जलाकस्य
प्रपा शीतल वाप्य कस्य
कीर्तिर्भासप्रभे च त्रिपुराविजय नो
व्याप्त विश्व (त) प्र सभोजमती । "[5]

The present Kalika Mata Temple of Chittorgadh has been identified as the Sūrya temple built by Raja Mana In Magha V S 887/830 A D Chittor was ruled by Dharani-Varaha of the same dynasty who patronised Mahuka a descendant of Māgha and author of *Haramekhala* [6]

Chittorgadh was as much an important centre of Jainism as it was of Saura Vaisnava Śaiva and Sakta religions Jaina Ācarya Haribhadra Sūri (V S 757/700-827/770 A D) lived at Chittorgadh and he is said to have composed here 1444 works on Jainism out of which about 80 have been discovered He mentioned the fort as follows

चितउड दुग्ग सिरि सविएहि सम्मत्त राय रत्तेहिं ।
सुचरिअ समूह सहिआ, कहिआ एस्त कहावदा ।।१२२।।
सम्मत्त सुद्धि हेउ चरिअ हरिभद्द सूरिया रहअ ।
विसुणत कहताण भत्र विरह वुभऊ मेद्दाण ।।१२३।।[7]

Rajasekhara Sūri in the *Prabandha-Kośa* compiled data in V S 1405/1348 A D on Haribhadra Sūri under the heading HARIBHADRA-SŪRI-PRABANDHA [8] He was proficient in fourteen Vidyas

श्रीचित्रकूटे हरिभद्रो विप्रश्चतुदशविद्यास्थानज्ञ ।।

This work draws profusely on three earlier works viz *PRABHAVAKA-CARITA* (V S 1334) *PRABANDHA-CINTĀMANI* (V S 1361) and *VIVIDHA-TĪRTHA KALPA* of Jina Prabha Sūri (V S 1389) these four are among the basic works for the history of Jainism in the region Another work *PURATANA PRABANDHA-SANGRAHA* also has a Prabandha (No 54) entitled *Sri Haribhadra Sūri-Prabandhah* and confirms the ancient data [9]

Rajasekhara Sūri also narrated a story related to a unique and wonderful stambha at Chittorgadh in which books on occult sciences were preserved

अन्यदा सिद्धसेनश्चित्रकूटमटति स्म । तत्र
चिरन्तनचत्ये स्तम्भमेक महान्त दृष्ट्वा
कश्चित्प्राक्षीत्–कोऽय स्तम्भो महान् ?
किमय ? तेनाक्तमूपूर्वाचार्यैरिह
रहस्यविद्यापुस्तकानि न्यस्तानि सन्ति ।
स्तम्भस्तुतत्तदापधद्रव्यमय ।।
जलादिभिरभेद्यो वज्रवत् ।[10]

The *PURĀTANA-PRABANDHA-SANGRAHA* also confirmed this story under Śri-Haribhadra-Sūri Prabandhah

गुरुभिश्चित्रकूटोपरि प्रासादे औषधानि
सम्मील्य स्तम्भ कृत । तत्र प्रक्षिप्य
मुक्तानि । स स्तम्भो न पानीयेन
गलति, न छिद्यते, नाग्निना दह्यते ।।[11]

It seems to preserve some historical fact symbolically The reference to the wonderful stambha which contained books is significant it may have more than one meaning which may on further investigation shed new light on the history of Chittorgadh

The Jaina texts also narrate the story related to the origin rather the foundation of the Fort of Chittorgadh The *SAMKSHIPTA-KUMĀRAPALA DEVA-CARITAM* of an anonymous author of late 12th century A D records it

मध्येदशपुर भूत्वा चित्रकूटनग गत ।
शान्तिचैत्ये श्वेतभिक्षो रामचन्द्रस्य सन्निधौ ।।१४१।।
जातिचित्रश्चित्रकूटदुर्गोत्पत्तिम पृच्छत ।
रामोऽप्यूचे–'इत क्रोशत्रयेऽभू-मध्यमा पुरी ।।१४२।।
तत्र चित्राङ्गदो राजा सोऽन्यदाऽभिनव फलै ।
योगिना व्याघ्रयुक्तेन पण्मासावधि सेवित ।।१४३।।[12]

Kumarapala went to the mountain of Citrakūta There in the Jaina temple of Shantinath lived the Svetambara Jaina Bhiksu Ramchandra He asked him about the origin of the Citrakuta Fort The latter recounted the legend of a Yogin (Tantrika) who was trying to make a Golden Man (स्वर्णपुरुष) by Sadhana and Sacrifice He tried to bluff the King Citrangada but the latter was warned by his Mantrin in time Ultimately the King threw the Yogin in the sacrificial fire and the Yogin immediately turned into 'Svarna-Purusa

यथा चित्रगिरे पार्श्वे कूटशलाऽस्तिदुगम ।
तस्योपरि महादुग कारयाभङ्गरोद्यम ।।१५६।।
मन्त्रिणाऽपि तथारब्धे यावच्चेचीयते दिवा ।
तावन्निपतति रात्रौ पण्मासा इति जग्मिरे ।।१६०।।
तथाप्यभङ्गरोत्साह नृप कूटाचलाधिप ।
उवाच माम्राम्य (?) दुगमत्र कसु न कोऽप्यलम् ।।१६१।।
प्राणात्ययेऽपि कर्ताऽस्मि नृपेणोक्ते सुरोऽब्रवीत् ।
यद्येव निश्चयस्तर्हि कुरु चित्रनगोपरि ।।१६२।।
दुगस्य नाम मध्ये तु देय मे नाम भूपते ।
ततश्चित्राङ्गदश्चक्रे दुग चित्रनगोपरि ।।१६३।।
चित्रकूटेति दत्तास्य देवेन तदधिष्ठितम् ।
कोटीध्वजाना यन्मध्ये सहस्राणि चतुर्दश ।।१६४।।
लक्षेश्वराणा योग्या च कारिता तलहट्टिका ।
वापी–कूप–सरोमुख्य शेषेन देवेन निर्मितम् ।।१६५।।[13]

This has been confirmed by other texts as Soma Tilaka Suri s *Kumarapala Deva-Caritam* [14] (late 14th century A D), the *Kumarapala-Prabodha-Prabandha* (late 14th century A D)[15] and under the Prabandha entitled Citrakuta-Utpatti-Prabandhah in the '*Puratana-Prabandha-Sangraha* [16] This ancient legend assigns its origin to Citrangada (or Citranga) of the Maurya Dynasty and it was obviously after him that the Fort was named CITRAKŪṬA He was undoubtedly a historical person He founded a great reservoir which still bears his name An inscription of V S 1344/1287 A D unmistakably mentions this CITRĀNGA-TADĀGA in the middle or on the bank of which a temple of Śiva Vaidyanatha was situated [17]

The Jaina works almost invariably mention Chittorgadh as a great seat of the Jaina religion where a large number of Caityas (Jaina temples) were built and bimbas were consecrated In fact a CITRAKŪTA-CAITYAPARIPĀTI came to be established and symbolisation and worship of the Citrakūta-Tirtha was deemed to be sacred Like Āyāgapatt Citrakūta-Śilapatt (stone slab showing the Chittorgadh Tirtha) acquired votive importance and was dedicated to Jaina temples as the Phalodi Parsvanātha Derasarainscription of V S 1221/1164 A D attests

आत्मश्रेयोथ श्रीचित्रकूटीय सिलफट
(शिलापट्ट) सहित चदको प्रदत [18]

It seems that the Fort passed into the Pratihara possession about the middle of the 9th century A D The fragmentary inscription of Adivaraha Amoghavarṣa

Bhoja Pratihara (A D 836–882) mentions the construction here of a PATTSILĀ PATTSĀLĀ or PĀTHASĀLĀ[19] The Guhilas the most illustrious dynasty of Mewar, under Allata appear to possess it independently about the middle of the 10th century A D Munja Paramāra of Malwa defeated the combined forces of the Guhila ruler Saktikumāra and Mūlaraja Cālukya and annexed Chittorgadh towards the end of the 10th century A D His successor Bhoja Paramara (A D 1018–54) often resided in the Fort and it was here that he received the Paramara chief Dhandhuka Chittor was the base of Paramara operations againsts the Cahamanas and the Calukyas[20] Not only strategically it was also an important religious seat and Bhoja Paramara built here a Śiva temple which after him was named Tribhuvana-Narayana It has been referred to as

भोजराज रचित त्रिभुवननारायणस्य देवगृहे'

in the Chirawa inscription of V S 1330/1273 A D and as भोजस्वामिदेवजगती in the Chittorgadh inscription of 358/1301 It was restored by Kumārapala Calukya (Solanki) and provided with certain grants as his inscription dated 1207/1150 shows[21] Therein it has been mentioned as the SAMĀDHĪŚWARA' (The God Śiva Lord of Samadhi) temple[22]

The Fort seems to have been held by the Paramāras during the whole of the *11th* century A D There was a constant tripartite struggle between the *Cahamanas* of Sakambhari the Cālukyas of Gujarat and the Paramāras of Malwa[23] and Chittorgadh was, more often than not a bone of contention It is quite *likely that* the Cahamanas captured the Fort from the Paramaras for a brief period and Calukya Kumārapala (A D 1142–73) captured it from the Cahamanas *about the middle* of the *12th* century A D He placed it under his governor named Sajjana *Vigraharaja*-IV Cahamana again captured it from the Calukya possession and the Fort changed hands between them Ultimately about the close of the *century, the Guhilots* became master of the region

The **Gaumukha-Tirthasthala** is one of the three most sacred sites on the Fort the other two being the **Bhimlat** reservoir and the **Chitranga-Mori** reservoir (See Map no 1) Situated south of the Jaimal-Patta s tank, slightly to the east of the Suraj-*Kund near the* eastern ramparts, **Bhimlat** (Plate-I) is a large, deep rock cut tank *with stairs on the* eastern and northern sides A renovated ancient temple overlooks it on the western bank It could have been a Sun temple originally *On the Eastern bank* by the road stand a large number of Sati-pillars and there is also a ruined **Devali** These twenty and odd sati-pillars bearing sculptures of men women and *divinities* some of which are inscribed are



Map No.1
Chittorgadh Fort

assignable to the period from 10th to 15th century A D and they show that the **Bhimlat**, not the **Gaumukh-Tirthasthala** as it is erroneously supposed, was the traditional Sati-site from the ancient times

Just attached to it on the southern side is a great rock-cut sarovara (reservoir) of the size of a great lake It has now been dried up and three side embankments have also disappeared Its northern embankment is a masonry wall running from west to east with ornamental stairs reaching upto the water-level (Plate-II) This wall has 84 rathikas (niches) overlooking the sarovara containing full-size asana images of gods and goddesses 56 icons have survived in-situ A caption is given on the pedestal of each sculpture

At a considerable distance to its south is situated the **Chitranga-Mori** reservoir The temple of Vaidyanatha Śiva was situated on a high plinth on its western bank as its inscription dated V S 1344/1287 A D testifies Its names the reservoir as **Chitranga-Tadaga** It is now in ruins Like its counterpart at the **Bhimlat** the Vaidyanatha Śiva temple also faces east This tank has also been excavated in rock It has built-in stairs on the eastern side Northern and western masonry walls have mostly crumbled down The southern wall had 84 rathikas exactly similar to the **Chaurasi-Deva-Sarovara** described above but only 41 of these have survived here They contain asana images but there are no captions and no polish and these sculptures are decidedly more ancient than the previous series

The **Gaumukha-Tirthasthala** is the most ancient and the most sacred of *these three sites* The **Gaumukha-Kunda** is its pivot It is a large deep tank of irregularly oblong size (Plate-III) attached to the western ramparts (Map No 1) *A perennial* underground stream of crystal clear water flows into it from a small natural cave through a GAUMUKHA (sculpture of cow s head) hence its nomenclature *It is situated at the lowest level of the Fort (Plate-IV) and its perennial stream* is made up of the seepage water from 20 and odd large tanks and reservoirs which are situated at a much higher level Nature appears to have helped Man a lot in the execution of *this grand artifice* which is however a great miracle The stream-appears mysteriously from the living rock and falls into the Kuṇḍa the *year round the* water-fall creates a beautiful sound and enlivens the place Surely Gods have selected *this place* for display of such wonderful phenomenon of Nature on account of its sanctity So thought the ancient people The *Bṛhat-Samhita* of Varahamihira of the Gupta period enjoined that gods live at natural sites *near forest* river, rock and water-fall

वनोपान्तनदीशैलनिर्झरोपान्त भूमिषु ।
रमन्ते देवता नित्य पुरेषूद्यानवत्सु च ।। (LV 8)

and it is always in the neighbourhood of natural water that temple should be built

कृत्वा प्रभूत सलिलमारान् विनिवेश्य च ।
देवतायतन कुर्याद् यशोधर्माभिवृद्धये ।। (LV 1)

It was for this reason that religious sanctity was attached to the place from the most *ancient times and it was here more than anywhere else in the* Fort that temples were successively built from the Gupta period at least as late as the 15th century A D and it was also here on its N-E corner that Maharana Kumbha (A D 1433-68) decided to build his most ambitious monument the Kirttistambha

It is sometimes erroneously called Mahasati under the belief that Rajput lad es performed SĀKĀ (popularly called JAUHAR) at this place Recently a thick layer of ashes was also discovered here It may be noticed that the first SAKA was held here only in 1534 A D when Bahadur Shah of Gujarat captured the Fort for a brief period This was not the Sati-site prior to this date **Bhimlat** was the Sati-site from the 10th to 15th Century A D as the surviving Sati-memorials testify

In fact the Gaumukha site was the centre of pilgrimage and it has been designated a **Punya Tirtha** When the people of the area returned from Gangā-Snana (bath in the sacred Ganges) and other tirtha-yatras they came to the Gaumukha before going home performed anjali dedicated Gangā water into the Kunda and took its water to home It was deemed to be as sacred as the river Gangā and rites were performed here for the moksa of the ancestors (pitra-tarpana) Till recently an annual fair was held here on the 8th Śukla of the month of Caitra It is remarkable that the Kirttistambha of Maharana Kumbha was consecrated here on the eve of this very fair on 7th Śukla of Caitra in V S 1515/1458 A D A number of epigraphs attach this religious sanctity to the **Gaumukha** Thus Kumarapāla s inscription in the **Samadhīswara** dated V S 1207/ 1150 A D speaks of it as follows

अगाधगम्भीरस्वच्छ स्वमिव मानसम् ।
निर्म्मल सलिल यत्र विहित प(द्म)
जे नीलञ्जराग (भू) श्रियम् । विमुच्य व्योमपातालरमा

यत्र त्रिमागगगा । लोकान् पु(नाति)
(त)स्योत्तरतटेद्राक्षीनभ्रामरसमर्चित । श्री समिद्धेश्वर
(समाधीश्वर) देव प्रसिद्ध जगती ते ।
त्रैसन्ध्य (तू)यनादेन कलि(लि) निभरसयन्निव ।
य (स्त?) वस्याधिपत्येस्थात्पुरा भट्टारिकोत्त(मा) [24]

(This Kunda is extremely deep and full of crystal clear water It is covered by beautiful lotus flowers which look blue on account of its deep blue water It appears that the sacred Ganga has descended from Heaven and sanctifying the worlds it is now ready to go to Patala The King (Kumārapala) saw the world famous temple of Samadhiśwara Māhadeva on its northern bank This great temple was worshipped by gods and as representative of the Satyayuga it ruled over the Earth with Dharma, as if condemning the Kaliyuga)

This temple seems to have been demolished during the Khalji occupation (A D 1303-13) and Mokal father of Kumbha restored it again This is recorded in his inscription dated V S 1485/1428 A D preserved in the temple This epigraph also mentions Chittorgadh as a Tirtha and sacred seat of pilgrimage

वैचित्र्या चित्रकूट तुलयितुमनल तीर्थभूतप्रदेश ।[25]

The Gaumukha and its perennial stream have been thus described

एतस्मि सरिदस्ति निमलजला यस्या निवापाजला—
वु मीलत्तिलजातपातकवलव्यग्रा शफयश्चला ।
क्रीडासभ्रम विस्मृतान्मुबहुशो मज्जद्नघनामहो
नेत्राणावि विलोपकज्जल कणाश्चेतु स्फुरति स्फुट ॥६८॥

(The water of this stream is pure and sacred People offer añjali here for the moksa of their ancestors It is so sacred that sins are washed away by it The playful fish come up to collect particles of Kajjala which is washed off the eyes of the damsels who bath in its water Sins are washed off here in a similar way)

This inscription also eulogised the Samadhiswara and claimed that since Ravana shook the Kailasa abode of Siva his seat was disturbed and he was not able to perform Natya (as Nataraja the cosmic Dancer), hence Siva came to Chittor and now he resides with his consort in this temple

गिरि कैलासो यद्दशमुखभुजोच्छ्वासन दिनादगलमूल—
—स्थामा प्रभवति न नाट्य विपहितु ।
प्रदेशप्राग्भारप्र (कृ) तिरमणीये तदधुना समिहैश
श्रीमानिह वसति गौरीसहचर ॥७२॥[26]

This imparts a unique sanctity to this site in which the epigraph records the People had faith for about a millennium so much so that the tradition had been perfectly standardised

Two Jaina inscriptions of the **Gaumukha-kunda** show that it was as sacred to the Jainas as it was to the Śaivas The earlier one of V S 1514/1457 A D is carved on rock on the sides of a set of footprints followed by images of Ganesa and Bhairava it mentions a temple of Ādinatha and a cave on its left side opening towards south containing 21 four-armed Devis Its meaning has yet to be examined correctly in the historical perspective but it seems to record the con secration of the Jaina footprints along with images of Ganesa and Devi for PUNYA[27]

The second epigraph is dated V S 1543/1486 A D It is also carved on rock near the Jaina temple situated on the northern side of the **Gaumukha-Kunda** just overlooking it After the usual Jaina invocation it has 10 lines in Prakrat and a śloka in Sanskrit which reads

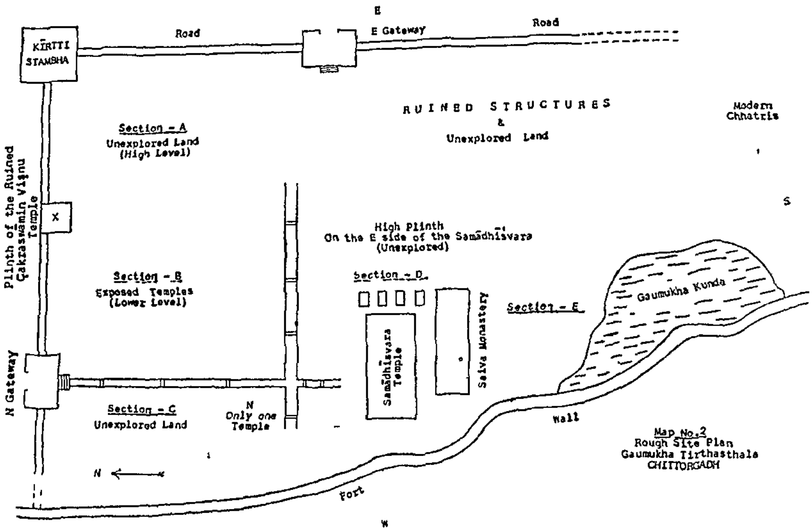
तीर्थेशोऽर्हन कीर्तिघर सुकोशलमुनिस्तथा व्याघ्री ।
सर्वेऽपि सतु सुखदा श्रीखरतरपुण्यनदिगणो ॥

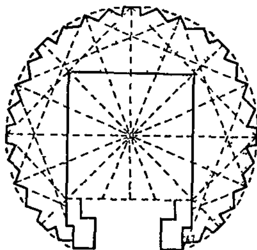
Accordingly four panels bearing figures of Kirttidhara, Arhan (Arhat) Ṛṣi Sukosala and Vyaghrī with Muni are carved on rock Finally two lines in Sanskrit follow which record the consecration at this tīrtha of the icon of Ṛṣi Sukosala

स—तीथ । श्री सुकोशलर्षि प्रतिमा कारिता । प्रतिष्ठिता ।[28]

Consecration of an image at the site is an important reference which confirms that the **Gaumukha** site was deemed to be as sacred by the Jainas, as important a tirtha it was to the Saivas

Map No 2 shows the site plan of the **Gaumukha-Tirthasthala** and the temple ruins Section-A situated to the south west of the **Kirttistambha** is unexplored land on a high level Just to the west of the Kirttistambha at equal distance to


E
Road
E Gateway
Road
KĪRTTI STAMBHA
RUINED STRUCTURES
&
Unexplored Land
Modern Chhatris
Section - A
Unexplored Land
(High Level)
Plinth of the Ruined Çakrasvāmin Viṣṇu Temple
X
S
High Plinth
On the E side of the Samādhīsvara
(Unexplored)
Section - B
Exposed Temples
(Lower Level)
Section - D
Gaumukha Kunda
Section - E
N
Samādhīsvara Temple
Saiva Monastery
N Gateway
Section - C
Unexplored Land
N
Only one Temple
Wall
Map No. 2
Rough Site Plan
Gaumukha Tirthasthala
CHITTORGADH
N
Fort
W


Fig 1

the northern gateway (Plate-V) of the Gaumukha Tirthasthala stands on an extraordinarily high jagati (plinth) a ruined temple X (Plate-VI)of stellate plan with super abundance of karnikas (proliferations) (Fig 1) In fact, mouldings on both the elevational and horizontal lines are extremely proportionate and give a beautiful impression (Plate-VII) All this could not have been possible without a sound knowledge and practice of Geometry and it is a pity that detailed enumeration of 'Rekha in such texts as the *Aparajitaprccha* are beyond our comprehension today

Only the pitha (socle) and mandovara (main wall) upto the varandikā (eave cornice) of the Mūlaprasada (the shrine proper) have remained and the śikhara (spire) is no longer extant Bhitt is quite plain and even such traditional *mouldings as grasapattī and the tharas have not been shown The mandovara* has the usual divisions into vedibandha (podium) and jamgha (central part) but both are absolutely plain except for the rathikas (ornamental niches) at the cardinal points having asana (sitting) divinities on the vedībandha and sthanaka (standing) divinities on the jamgha These sculptures have been exquisitely done and they more than balance the plainness of the exterior of the mūlaprasada

The temple faced west The square garbhagrha (sanctum) is quite plain in *the interior as usual but the dvarasakha (door-jamb) with several beautiful* mouldings has been most ornately designed and finished (Plate-VIII] Pratiharas (door-keepers) adorn the lower parts Along with the devanganas (playful *damsels associated with the ornamental art of the Hindu temple) and the* divinities (gods and goddesses) such traditional motifs of the temple art as kirtti mukha kalasa lahara-vallari śrīvatsa and padma have been judiciously used This beautiful doorway is obviously in contrast to the plain exterior of the mūla prasada

Icons are predominantly Vaisnava and it seems that it was consecrated to the worship of Visnu in some-classical form Though it seems to have been *renovated from time to time last in the 15th century* A D as a few late devangana sculptures show until it was finally abandoned its original form can be assigned

to c 10th century A D In all probability this is the Cakraswamin (Viṣṇu) temple which has been referred to along with the Samadhiswara temple in the Achaleshwar (Abu) inscription of Veda Sharma of V S 1342/1285 A D

योऽकार्पीदिक लिङ्ग त्रिभुवनविदित
श्रीसमाधीश चक्रस्वामिप्रासाद वृन्दे

Both were situated adjacently and were enclosed together Its highly complicated stellate viz the CAKRA plan which necessitated a thorough knowledge of geometrical progressions more than confirms this contention

Another relic of this section is a jagatī situated in the neighbourhood of the Kīrttistambha to its south towards the Eastern Gateway of the Gaumukha-Tīrtha sthala Only the lower parts of the pitha e g jaḍyakumbha of a fully developed temple have survived on it The tri-anga talacchanda was composed of the garbha-grha mandapa (ceremonial hall) and mukha-catuskī (porch) Mandapa had a four-pillared sala the candrasila attached to the udambara (doorsill) of the garbhagrha with a samkha (konch) motif on either side has also survived It was also a paścimabhimukha (facing west) temple

Section B (Map No 2) is on a lower level on which temple ruins have been exposed (Plate-IX) Section-C is again unexplored land Obviously the land slopes towards the S-W and the paved paths with intermittant stairs recently built by the A S I descend accordingly Section D is composed of the Samadhis wara temple and Śaiva monastery to its south on its eastern and southern sides is again high land with partially exposed temples above the Gaumukha-kunda

Section-B is by far its most important part (Plate-X) Map No 3 shows the site-plan of the exposed ruined temples which are situated from the Northern Gateway to the Samadhiśwara (Plate-XI)

'A (Map No 3) is a brick plinth only with five layers of well-backed small bricks Its is a dvi anga plan Approximately measuring 6 x 4 it should have been a very small temple There is no stone The plinth was probably originally plastered over It faced South i e towards the Gaumukha It can be assigned to c 6th-7th century A D

B is only a rectangular stone foundation i e the lower part of the jagati roughly of 8 x 6 size No idea of upper mouldings can be had and even the orientation of the temple is not discernible C is also a rectangular stone foundation of a much bigger size It was pascimabhimukha

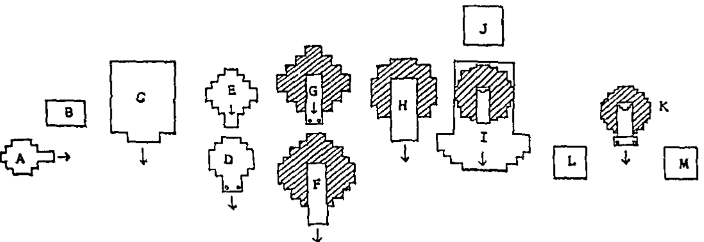
E

<u>Map No 3</u>

Rough Site Plan   Section - B

(Showing Exposed Temples)





D is a plinth roughly measuring 7 x 5 composed of two layers of brick Its is a simple dvi-anga plan It is also paścimabhimukha It may be noticed that this brick plinth formed part of the bhitt and it could have belonged to the period when its characteristic mouldings e g jadyakumbha had not evolved It seems to have been originally plastered over

E is also plinth of a brick temple roughly measuring 10 x 8 There are three layers of brick in two mouldings below the brick layers are stone layers with mouldings though jadyakumbha is not there It was also paścimābhimukha These brick ruins may belong to the earliest period, c 6th-7th century A D

F' was a stone temple only the finely moulded bhitt of which has remained Like other temples in its neighbourhood, it also faces west Roughly it measures 10 x 8 Probably there was a Mukhalinda (mukha-mandapa, vestibule) which rested on pillars It has beautiful karnikas and pratirathas Though the jadyakumbha is plain the mouldings of the bhitt signify that this was one of the most ornately designed temples of the site

G is a very small ruined temple of stone Only its simple pitha and vedibandha have remained It is also pascimabhimukha 'H is a small and simple temple of stone Only its bhitt has remained Bricks were used in the upper construction Like other temples of the series, it also faced west J is a stone jagati only

I and K are the most important temples of this series A pascimabhimukha temple entirely built of stone I as it stands today is a mūlaprāsāda with its pītha and mandovara intact Originally there were mukhalinda and mandapa as the surviving platform shows The square garbhagrha has a raised vedikā (pedestal) attached to the eastern wall and a beautiful dvarasākha on the facade Kirttimukha hamsa and kalpa vṛksa adorn the udambara which is preceded by a beautiful candrasāla bearing sankha motifs

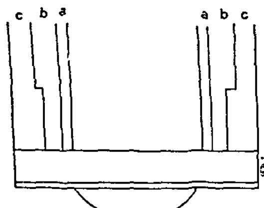


Fig 2

Dvarasākhā (Plate-XII) the upper portion of which has been destroyed has three jambs as shown in Fig 2 Śakha a bears a stylized floresque design on either side its lower portion has a male figure on the left side and a

female one on the right The head-dress *of the female figure is remarkable* Śakha b has on the left a ghaṭa-pallava padma lahara-vallari and a female figure probably a pratihārī on the lowest part On the right are a kirttimukha a dancing figure and a male figure, on the lowest part *The niche into which these figures* are carved is semi-circular resembling the gavaksa form The figures have been proportionately done and they are gracefully poised

The c sakha on the left which is the widest and the most beautifully done has four panels Uppermost one shows a dancing devanganā with a musical instrument second and third below it also have *dancing devanganas* The lowermost panel has a male pratihara The right side sakha shows a grand lahara-vallari issuing forth from the navel of a sitting gana a popular motif of the Gupta and post-Gupta period as the Bhumara examples show Below it is *an extremely* beautiful female figure standing gracefully with her right hand on her waist and left hand on a small female attendant Voluptuous mass of the breasts and thighs has been most proportionately presented in stone the sculpture vibrates with rhythm and the expression is as assertive as it is lively She is very sparingly dressed and ornamented in contrast her head-dress is very boldly depicted The entire composition is comparable to Gupta and post-Gupta door-jambs e g at Deogarh Bhumara and Sarnath (Plate-XIII) This is expression of the typical art of the post-Gupta period and stylistically these sculptures and for this matter this temple can be placed latest during the early Pratihara period c 8th century A D

The temple has three traditional divisions on the elevational axis viz piṭha, mandovara and sikhara the last is though no longer extant The pitha has several mouldings but they are plain and there is no jādyakumbha or any thara The recess between the piṭha and the mandovara as also the recess between mandovara and the sikhara bears the simple svasti (Fig 3) motif which like svastika denotes the four directions of the space as well as the chamfered plan of a square which has immediate relevance to the plan of the Hindu temple The vedibandha of the Manḍovara is also plain except for the very beautiful rathikas, one in the centre of each bhadra bearing divinities It is made of two mini pilasters of amalaka and ghaṭa-pallava design having a triangular jalaka design on its sirṣa The rathika on the eastern bhadra bears asana Ganesa (Plate-XIV) which shows that the temple was probably dedicated to the Saiva worship



Fig 3

Sthanaka divinities have been depicted on the jamgha of the mandovara each in a rathika of its own, above which a beautiful jalaka design composed of

gavaksa motif takes over It was with this that the sikhara too was originally ornamented The eastern bhadra has Brahma in N-E and Siva in S-E rathikas The central niche probably contains Revanta on horse-back with a canopy (chhatra) (Plate-XIV) All these figures provide an extremely interesting study of the iconography and iconometry of the period as well as of the faiths and beliefs of the people who brought them into form

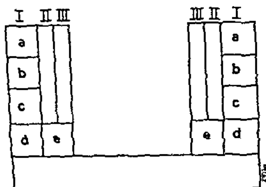


Fig 4

Like I 'K (Plate-XV) also has a tri-anga plan and is pascimabhimukha It also has vedika inside the garbhagrha and remains of a mukhalinda The udambara has no candrasala Utta ranga is not original The dvara-śakha also has three jambs (Plate-XVI) (Fig 4)

The I sakha on either side has three panels a b and c alternated by Kirttimukhas each containing an āsana (sitting) male figure He wears yajñopavita and kirita and has a kalasa in left hand, while his right hand is raised in varadamudrā Below them in d on either side is a beautiful sthanaka (standing) male figure the left figure holds a conch in his left hand his right hand rests on his right knee The right figure has a cakra and his left hand rests on his left knee These figures too wear yajñopavīta and kirita and are well-proportioned

The II sakha on either side has a stylized lotus design while III has stylized lahara-vallari Panel e on either side is occupied by two female *figures, one of* them bearing a pūrṇa-kalasa There is no lañchana though they can be identified as *Ganga-Yamuna* a popular motif of temple ornamentation of the *Gupta and the* post-Gupta period They are extremely well-proportioned and gracefully poised *Stylistically* this art can be assigned to c 8th-9th century A D

The traditional mouldings of the pitha do not exist and it is quite plain This may denote the *early stages of* temple evolution as even in a mini-temple jadyakumbha and grasapatti *could have been shown* There is no sikhara without which proper classification *is not possible* The icons on the vedibandha and jamgha of the mandovara on the N *E and S sides,* each contained in a beautiful rathikā of its own are however very interesting

N Side

On the main bhadra of the vedibandha is an asana (sitting) two-armed *Śiva with*

Nāga in the left hand Above it in a much bigger and imposing rathikā on the jamghā is also four-armed Siva sitting on his vahana Nandī, having Naga and triśūla in two hands, one raised in varadamudra and one is broken It is an extremely impressive composition In the side rathikās are sthanaka (standing) icons of Śiva the right one being four armed with Naga and Triśūla and left one two armed with Nandi

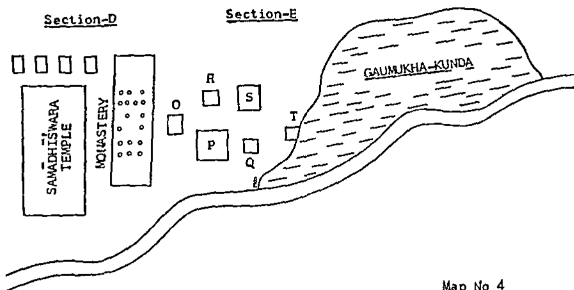
E Side

On the main bhadra of the vedibandha is an asana ganeśa Above it on the jamgha is two armed asana Viṣṇu in the Sūrya icon He sits on a padestal in an assertive posture Side rathikas are occupied by sthānaka icons of Viṣṇu (Plate-XVII)

S Side

Viṇa Pani Saraswati has been beautifully shown on the main bhadra of the vedibandha (Plate XVIII) while above it on the jamghā is a four-armed trimūrti bearing kalaśa One face could be concealed and he could be Brahma Side niches have other icons one each All this offers a veritable scope for the study of Indian Iconography in such a early period as c 8th 9th century A D to which these may be assigned It is remarkable that there is no other ornament on the maṇḍovara and this marks the stage when rathika decoration had come to be established as a beautiful phenomenon of the art of the Hindu temple

Section-C has not been explored It has only a ruined temple N which is extremely simple (see it in Plate-IX) Section-D has the great *Samadhiśvara*



Map No 4
(Sections D & E)

temple and the Śaiva monastery with modern additions, on its southern side Samadhisvara too, like the smaller temples of the series is a pascimabhimukha temple On its eastern side on a high platform resting on the living rock are plinths of four temples All faced west One shows a yoni patta and these all appear to be Saiva shrines (Map No 4)

Section-E also has some ruined temples O seems to have been a very be autiful temple originally Only its tri anga pitha with all the traditional mouldings as jadyakumbha, grasapatti and the various tharas has remained The narathara showing SCENES FROM LIFE is most interesting All these carvings have been very gracefully done It is surprising that the carver could accommodate such bold and deep relief in the shortest space His skill to treat the mass of stone in the third dimension has yet to be recognized This can be assigned to the 10th century A D which marks the perfect stage in the evolution of the Hindu temple as well as the art of the Hindu sculpture

P is a fully developed temple with mūlaprasāda mandapa and sikhara of a much later period Q is also a small ruined temple the last towards the **Gaumukha** Its garbhagrha has been destroyed but the yoni patta on which rested the Śiva-linga has survived Mukhalinda had two pilasters and two pillars

R and S are also small ruined temples situated to the east of the P Q S has survived upto varandika It is a dvi anga temple with beautiful mouldings Except for the grasapatti bearing impressive kirttimukhas, bhitt is plain So is the vedibandha There are three divinity figures in niches on the three bhadras of the jamgha but they have been defaced Mukhālinda too has been destroyed Yellow limestone was used in its construction There are other temple ruins to its east

T' is the last temple of this series just overlooking the **Gaumukha** inside its gateway on the west of the stairs which lead down to the water Its dvarasākhā showing graceful mithunas and ascetics and pillars of the mandapa have survived It could have been originally built in the 10th century A D

These small temples either of brick or stone situated at the **Gaumukha-Tirthasthala** thus have a simple dvi anga or tri anga plan consisting mainly of a garbhagrha and an attached mukhalinda supported on two pillars (Fig 5) Two lower parts of the elevation viz pitha and mandovara have survived in some cases and the traces show that sikhara had also evolved during the period when these temples were built It is noticeable that while the traditional basic mouldings of the pitha e g jadyakumbha grasapatti gajathara asvathara and narathara are not there in some temples they are there in others Unless pre



Fig 5

cluded by the evolutionary process, these could have been shown in the temples of the former group also which are not merely symbolic mini-shrines The primary question is whether these devalis or **devakulikas** as these are popularly denoted are votive temples built and consecrated at this sacred site which was a pilgrimage centre as memorials of the visitations by kings and rich men, or they were built for full-fledged worship by the devotees in different periods at this sacred place for special religious merit?

We know for certain that Maharana Kumbha also decided to build his most important monument the KĪRTTISTAMBHA which is unique in the whole range of Indian Art at the **Gaumukha-Tīrthasthala** on account of its unique sanctity Howsoever symbolic and memorial is the Kirttistambha it is representative of the contemporary style There seems to be no doubt that these shrines also reflect the contemporary style of temple-architecture and these can be fixed in various consecutive chronological units stylistically All these temples stand side by side, almost attached to one another, and it is not possible that these were built together with a single site-plan or lay-out They were built casually one after the other over several centuries and they are in essence representative of the contemporary style There is no doubt that the brick-ruins are earlier It is this way that their age can be tentatively fixed

Then mostly they appear to be Saiva shrines Linga icons are found in abundance in ruins some garbhagṛhas have carved yonipaṭṭas in-situ These also *have gargoyles to drain out the sacred water The* ***Samadhiswara*** *was a Śaiva* temple since Bhoja Paramara consecrated it in early 11th century A D It is quite likely that the **Gaumukha** site was a Śaiva tirtha in the earliest period of the history of Chittorgadh from c 6th to 10th century A D to which these shrines *may by tentatively* assigned

The most important aspect of the **Gaumukha-Tirthasthala** is that with c 6th century relics, it is still living From art point of view it has lived for more than a millennium and nowhere else *the evolutionary process of the temple architecture* can be studied in perfect continuity

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15 Ibid 47 48

16 Op cit 103

17 See Appendix C for full text

18 See Appendix D for full text

19 A S I *Annual Report of Indian Epigraphy* for 1962 63 Inscription No B 838 fragmentary and undated inscription of Pratihara Bhojadeva in Sanskrit related to Siddhamatrika Records the construction of a Pattasala and some grant probably to the same The king s officer Siddha and his son

Śeṣa are mentioned The broken slab is preserved in the Topkhana Museum Chittorgadh Also see D Sharma s article *Journal of the Oriental Institute Baroda* X 1, pp 32 33

20 For details of this history reference to D Sharma s *Rajasthan through the Ages* op cit pp 234 49 263 448 515 641 etc may be made

21 *Epigraphia Indica* II p 424

22 For details see infra author s article On the Samadhisvara Temple of Chittorgadh

23 The tripartite struggle for political dominance in the region raged still bitterly in the 15th century between Maharana Kumbha of Mewar Ahmedshahīs of Gujarat and Khaljis of Malwa This is how geography helps to repeat History

24 *Epigraphia Indica* II p 424 reference may also be made to A S I Progress Report of the Western Circle 1903 4 Inscriptions Nos 2053 to 2071 which are related to the Gaumukha site the Kirttistambha and the Samadhisvara

25 *Epigraphia Indica*, II pp 419 22

26 Ibid p 420

27 For full text see Appendix E

28 For full text see Appendix F

APPENDIX-A

१ (खण्डित)

२ ,,

३ ,, स्स जयति भगवान्वि-

४ (ष्णु) (कम्म) कृतेषु चतुर्षु
वर्षशतेष्वेकाशीत्युत्तरेष्वस्यां मालवपूर्व्वायां

५ (४००) ८०-१ कार्त्तिक शुक्लपञ्चम्यामाम्या
भगवन्महापुरुषपादाम्या प्रासाद

६ हित सत्यशूरेण स्ुगन्धेन दासेन
भातृभिरेभिध्धनीश्वरज्जय

७ सत्पुत्रव्विष्णुचर पौत्रवृद्धिबोद्द-प्रपौत्र-
र्व्वासूप्रसूतै पुण्य यशो—

८ । पुण्यमभिवर्द्धतु सिद्धिरस्तु ॥

Cf R C Agarwal 'Nagri-ka-krat-Samvat-481-ka-Shilalekha' *Varda* Bissau V-3 (July 1962) pp 2-3, the epigraph-stone measures 11 ×11½ , it was discovered at Nagari by D R Bhandarkar it is in Sanskrit language written in Brahmī script of the Gupta period, now it is preserved in the Rajputana Museum Ajmer it records in 8 lines the construction and consecration of a temple dedicated to Viṣṇu in V S 481/424 A D

APPENDIX–B

१ ओं नमः शिवाय । ताण्डवाडम्बराखण्ड

२ वो । समुद्रा किमवनि गगने व्याकुले किं च भीता

३ र विजयिनस्ताण्डवाडम्बरान्ता कि यूय नत्तमित्थ गदि (त)

४ पिकेलक्ष्तकृतयश यात्रा प्रजाना पुन । इति

५ श्रीमानभङ्ग नृप । ग्रहपतिजातिरासीन्नु

६ पृथ्वी हर्षितमतधरा य हितनक्षिने दत्ता प

७ सि स्तुतानेव यस्स विभक्तय प्रकटय त्यक्त शुण्ड–

८ वटक दिव्य क्षितौ विश्रुत । येनास्याक्षयवशी यत्र

९ ण्य वारित जलाकस्य प्रपा शीतल वाप्य कस्य

१० यस्या भिपृष्ठा कीर्त्तिपु चाविकीर्त्त न शना य त्वौ

११ यक क्षेवलमिह् शाश्वतधम्म । ज्ञात्वा

१२ नभ्र कप यनस्ति स्थले व । प्रयुनि तुरग भृ गेऽ

१३ व्यसनि निसारे समये सत्वकोकिले कालेशभू प्र

१४ श्वो धुराग्र सण्तुड्ण्ड–मण्डण्ड–प्रविकरति ज (य)

१५ कीतिर्भासप्रभे चान्त्रिपुरविजय नो व्याप्त विश्रु (त)

१६ प्र समभोजमती । मात्रापूर्व्वाक्षरोदभासि टकोत्कीर्ण्णा

१७ सप्तसु शतेपु । आह्ल सज्ञने

Cf R C Agarwal Chittor-ka-ek—aprakashit-Shilalekha *Rajasthan Bharati* Bikaner IX-2 (April 1966) pp 30-31 it is preserved in the Victoria Hall Museum Udaipur, vide *Handbook* to the Victoria Hall Museum Udaipur (Jaipur 1961) p 9 Srl No 16 registered at No 9 it measures 12 × 8 and is written in Kutila script and Sanskrit language the epigraph was found in much defaced condition in a Siva temple on the river Gambhiri at Shankar-Ghatta near Chittorgadh it records in V S 770/713 A D the construction and consecration of a Sūrya and a Śiva temple by Manabhanga

APPENDIX-C

१ सवत् १३४४ विशाप मुदि ३

२ अद्य श्रीचित्रकूटे समस्त महारा—

३ वन कुन श्री समरसिह देव कल्या—

४ सा विजयराज्ये त्येव काले चित्रांग—

५ तडाग मध्ये श्री वद्यनाथ कृते स क

६ रा स्तलार राम्वटेन चौंकडी दत्त द्रा ?

७ द्राम १ कायस्थ–ज्ञातीय पच सागा

८ मुत वीजडेन कारापित ॥

Cf R C Agarwal, Mewar-ke-kuchh-Mahatvapurna-Shilalekha' *Varda* Bissau IX-1 (January 1966) pp 63 64 the epigraph stone with 8 lines in Sanskrit language and Nagari script is preserved in the Victoria Hall Museum Udaipur at No 32 it measures 10 ×9 it records in V S 1344/1287 A D a grant to the temple of Vaidyanatha Siva situated in the middle of the Citranga Tank at Chittorgadh Handbook to Victoria Hall Museum Udaipur (Jaipur 1961) p 10 Srl No 23

APPENDIX-D

।। सवत् १२२१ मार्गसिर (मार्गशीर्ष) सुदि ६
श्रीफलवर्द्धिकायां देवाधिदेव-श्रीपार्श्वनाथ चत्ये
श्रीप्राग्वाटवंशी (शी) य रापि मुणि भ दसादाभ्या
मात्मश्रेयार्थ श्री चित्रकूटीय सिलफट (शिलापट्ट)
सहित चदरो प्रदत्त शुभ भवतु ।।

Cf *Prachina-Lekha-Sangraha*, Vol I (ed Vijaydharma Suri) (*Bhavnagar 1929*) Srl No 20 p 6, the epigraph is-situ in the Phalodi Parasvanâtha Derasara near Merta, it records in V S 1221/1164 A D the dedication of Citrakūta-Śilapatta as votively as Āyagapaṭṭa

APPENDIX-E

१ ।। सवन् ५१४ (१५१४) वर्षे माग्र (ग) शुदि ३ श्री
भतृ पुरीयगच्छे श्री चूणमणिभतृ पुर महादुर्गे
श्री गुहिलपुत्र वि–

२ हार–श्री वडादेव–आदिजिन–वामाङ्ग
दक्षिणाभिमुखद्वाग्गुफा (गुम्फा) यामेकविंशति
देवीनाम् चतुर्णाम् पा–

३ लानाम् चतुर्णाम् विनायकाना च पादुका–घटित–
सहकार–सहिता च श्री देवी चित्तोदरि–मूर्ति (र्ति)
स्था– (पिता?)

४ श्री भतृगच्छीय–महा–प्रभावक–श्री–आम्रदेव–
सूरिभि । अस्या मूर्त्तौ सा सामा–सु सा
हरपालेन मातृ–लाक–

५ श्रेयस = पुण्योपाजना व्यधोयत ।।

Cf *Jaina-Shilalekha-Sangraha* Vol III (ed Vijaymurti) (Bombay 1957) Srl No 642 pp 489-90 Archaeological Survey of Western India *Progress Report* 1903-4 p 59 it is carved on rock at the **Gaumukha-Kunda** Chittorgadh in 5 lines in Nagari script Sanskrit language चरण–चिन्ह carved in the centre of the inscription at the end are carved images of गणेश and भैरव dedicated by Harpal son of Soma for the punya of his mother 'श्री जाशि (खि) णि carved below the चरण–चिन्ह । Temple of आदिजिन on its left and a cave opening on the south-21 devis-four armed then mentions विनायक पादुका, देवी चित्तोदरि–but no Bhairava dated in V S 1514/ 1457 A D

APPENDIX-F

॥ श्री ॥ ॐ ह्री अर्हं नम स्वाहा

तित्थगरे भगवते जगजीव वियणए तिलोयगुरु ।
जो उ करेइ पमाए सो उपमाए सुयधराए ॥१॥

दट्ठुए अन्नतित्थयपराभव भवभयाउ निव्विनो ।
नेगम अडसहस्सेए परिवुडो कत्तिउ सेठ्ठी ॥१॥

पव्वइउ मुणिसुव्वयसामिसगासमि बारसगविऊ ।
बारसूसम परियाउ सोहम्मे सुखई जाउ ॥२॥

मुग्निलगिरिम सुक्कोसलेए वग्घीकउवसग्गेए ।
पत्ता परम ठाए कित्तिधरेए वि वर नाए ॥३॥

सुक्कासलमुणिसुचरियपवित्तसिहरम्मि मुग्निलगिरिम ।
सपइ चित्ताउडस्से चिरतरवहु वेइ (?) ए थुणिया ॥१॥

तीर्थेशोऽर्हन् कीर्तिधर सुकोशलमुनिस्तथा व्याघ्री ।
सर्वेऽपि सतु सुखदा श्रीखरतरपुण्यनदि गणे ॥

कीर्त्तिधर ऋषि मूर्ति	अर्हन् मूर्ति	सुकाशल ऋषि मूर्ति	बाघरा और मुनि चित्राकन

१ ॥ श्री० ॥ सवत् १५४३वर्षे शाके १४०८ प्र
मागशीप वदि १३ तिथौ गुरु-दिने । श्रीचित्रकूट
महादुर्गे । श्री रायमल्ल राजेन्द्र विजयराज्ये ।
सकल श्रीसङ्घेन । स-तीथ । श्री सुकाशलर्षि
प्रतिमा कारिता । प्रतिष्ठि-

२ ता । श्रीखरतरगच्छे । श्रीजिन समुद्र-सूरिभि ॥

Cf *Jaina Shilalekha-Sangraha* Vol III (ed Vijaymurti) (Bombay 1957) Srl No 653 pp 500-501 records in the year V S 1543/1486 A D the consecration of the image of Sukoshala or Rishabhadeva with tirthas this is carved on rock in the Jaina temple at the **Gaumukha Kunda,** Archaeological Survey of Western India *Progress Report* 1903-4 p 59 also see *Prachin-Lekh-Sangraha* Vol I (ed Vijaydharma Suri) Bhavnagar 1929) Srl No 487 p 142

Ubha-Diwala of Nagari (Chittorgadh)

The village Nagari is situated about 8 miles (12 kms) to the north of Chittorgadh on the bank of the river Bedach (बेड़च) This is an ancient site which was originally enclosed, the ramparts being composed of blocks of grey limestone packed dry without mortar with a moat connected by the river Here D R Bhandarkar found inscriptions datable to the period from 4th century B C to 7th century A D The oldest of them recorded the construction of a temple (Pūja-Śilā Prakara) dedicated to Viṣṇu as Sankarṣana-Vasudeva[1]

१ (कारितो श्रय राजा भागव) तेन गाजायनेन पाराशरी पुत्रेणस-

२ वतातेन अश्वमेधयाजिना भगव(द्)भ्या
सक्पणु वासुदेवाभ्या

३ अनिहृनाभ्या सर्वेश्वराभ्या
पूजाशिलाप्रकारो नारायणवाटका ।

(This slab of stone for worship resting on a platform and the enclosed open space called Narâyana-Vāṭaka were built by the doer of the Asvamedha Yajña the ardent devotee of Viṣṇu Sarvatata son of Pārasarī of the Gajayana gotra for the worship of Lord Viṣṇu as Sankarsaṇa-Vasudeva) This was the first known Vaiṣnava temple in India

Traces of two Buddhist stūpas were also found Other inscriptions recorded the performance of Asvamedha Yajña and a Vajapeya Yajña One inscription again recorded the construction or rather the reconstruction of a Viṣṇu temple in the year 481 Malava or Vikrama era DR also found here punch marked coins and coins of the Sibis which read

मज्झिमिकाय शिविजनपदस[2]

Sculptures moulded bricks and terracottas of the Gupta period were also found All these archaeological findings showed that Nagari is an ancient site which flourished from at least the 4th century B C to 7th century A D

The Narayana-Vaṭaka which contained the Puja Sila Prakara of the temple of Sankarsana-Vasudeva assignable to c 4th century B C has survived in a ruined condition It is called **Hathibada** (Elephants Enclosure) since Akbar used this enclosure for stabling his elephants on the eve of his Chittorgadh campaign in 1567 A D It is a vast open, rectangular enclosure measuring 296 X 151 (90 22 X 46 m) externally and 290 X 145 (88 39 X 44 20 m) internally Originally the wall was 9 – 6 ' (2 90m) high It consists of five layers of huge massive blocks of grey limestone packed dry one upon the other without any mortar The blocks are dressed on the sides of the upper and under surfaces only 3 (7 6 cms) from the edge have been dressed the rest is rough and carved slightly hollow in concave form leaving a slight hollow space in between every two blocks (Fig 6) Probably, this



Fig 6

was done to arrest the air in between the blocks in order that it may hold them together The wall has a determined slope on the exterior internally it is perfectly in plumb (Fig 7) It is 3 6 (1 09m) thick at the bottom and 1 -3 (38 cms) at the top

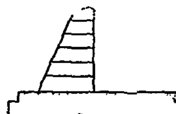


Fig 7

By far the most important relic of Nagari is the **Ubha-Diwala** which stands isolated and independent in a field at a considerable distance from the Hathibada It is a pyramidal square tower or minar (Plates XIX XX) of 21 courses of huge massive blocks of the same grey coloured limestone placed dry one upon the other without any mortar like the enclosing wall of the Hathibada Originally it measured 37 (11 28m) high The topmost block has now fallen down It is 14 —2 (4 32m) square at the base and 3 —3 (1 01m) at the summit which was 2 – 6 (0 76m) square at the apex when the fallen block was in position Curiously the structure has no foundations It is solid for 4 (1 22m) from the ground level and slightly hollow above it With the openings

in the courses of blocks, light is admitted into the interior There is no space enough to ascend in a usual way The blocks and beams have been laid across each other leaving the interior slightly and irregularly hollow Through a small oblong opening one can crawl inside and rise step by step carefully to the top There are no stairs (Fig 8)

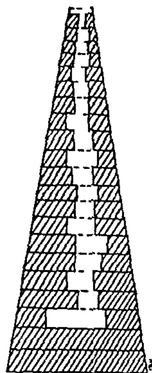


Fig 8

When Akbar besieged Chittorgadh in 1567 A D, a huge stone lamp (diya diwā dīpaka), containing oil and oilseeds, used to burn on its summit to lighten his camp hence it came to be known as the **Ubha Diwala** (High Lamp) Its original name and purpose has since been com pletely forgotten

The stone and technique of construction of the **Ubha Diwala** are similar to those of the Hathi bada, though here the concave sockets of the latter are altogether absent This proves at least one thing that its stone was not taken from the wall of the Hathibada or a similar structure and the blocks were dressed for its own purpose, though this could have been done contemporarily

Its blocks bear much greater slope externally and almost invariably they bear holes DR surmised that these holes were made by Akbar to facilitate its transfer to its present site[3] At present it has no foundations and it seems certain that it was transferred from its original site to this place at a later date But who did it and why ? Where did it stand originally ? What was the original idea and purpose of its construction ? These questions remain to be answered

A curious aspect of this structure is that the huge beams which lie across from edge to edge in the interior have a slight curve on each end (Fig 9) This is mysterious There was absolutely no need to shape the beams like this simply for spanning It seems that these stones were carved this way to serve some other purpose and were later used to fill in and make up the tower



Fig 9

The Ubha Diwala has, thus the following features –

1 It is situated isolated and independent in a field at a considerable dis tance from the Hathibada

2 It does not have any foundations at the present site

3 It is square in plan and pronouncedly and emphatically pyramidal in elevation

4 It is composed of 21 courses of huge, massive blocks of limestone, exactly similar to those which have made up the enclosing wall of the Hathibada Here too these blocks have been packed dry without any mortar

5 But it does not have any concave sockets on the upper and under surfaces of the blocks as are there at the Hathibada

6 Its blocks have holes and the inner beams have curious curves at their ends

7 There are no stairs in the interior but the blocks are laid across each other so as to leave some hollow space inside

DR surmised that Akbar transferred it to its present site and, originally it was connected with the temple of Sankarṣana Vasudeva as a Garuḍa Dhvaja –

> The uppermost layer which has now fallen down shows an aperture in the centre of the top indicating that one more course came upon it and this may have consisted of an image of Garuḍa [4]

This statement warrants careful examination in view of the distinctive features of the Ubha-Diwala If really a Garuḍa-Stambha, Kirtti-Stambha or Dhvaja-Stambha was planned to be erected in front of the temple of Sankarṣaṇa Vasudeva *as early as that could they have adopted* its square plan instead of a round one its composition of several blocks of stone instead of a monolith and its pyramidal form and the most pronounced batter of external walls instead of a delicate taper ?

The wooden pillar Yūpa which was a necessary accompaniment of yajñas in the Vedic and the later Vedic ages during the 2nd and the first half of the Ist millennium B C and its symbolic representation Skambha were round and made of a single piece of wood The Buddhist Dharma-Stambhas from the Mauryan age to the rise of the Guptas which stood independently e g the typical Asokan lat (c 3rd century B C) or in front of the Stūpas and Śaila-Guhas and the Jaina

Manavaka or Manasa or Mana-Stambhas were invariably monolithic columns carved out of a single block of the stone They are round and slightly tapering The earliest Hindu precisely Vaisnava Kirttistambhas and Dhvaja-Stambhas which faced the Vişnu temples e g the Heliodorus column of Besnagar (Vidisha) (c 150 B C) were also monolithic tapering columns The Ubha Diwala is entirely different and it is unique in the whole range

But it is the earliest of the Vaişnava Kirttistambhas and it marks the starting point when the idea of Skambha or Yūpa vis a vis the Vaişnava worship was first concretised Even image had not come into being and everything was in the formative process

A few broken inscriptions on a slab found at Nagari record the performance of Vajapeya Yajna and erection of a commemorative Yūpa [5] Paleographically, DR placed them in the 4th century A D The **Ubha Diwala** cannot be identified as a Yūpa of the Gupta period as as late as that, it could not have been a square pyramidal tower made of multiple courses of blocks In the pre Gupta and the Gupta period it is invariably a round or octagonalised slightly tapering, monolithic column as is attested by a large number of extant Yūpa stambhas e g two Yūpa stambhas from Isapur (Mathura) (c 70 A D)[6] Nandsa Yūpa stambhas (225 A D)[7] Barnala Yūpa stambhas (227 A D)[8] three Yūpa stambhas from Badwa (238 A D)[9] and the Yūpa-stambha of Vijaygarh at Bayana which was also raised in V S 428/371 A D as a commemorative pillar —

कृतौ पुण्डरीके यूपोऽयम्प्रतिष्ठापि—
तस्सुप्रतिष्ठित राज्यनामधेयेन [10]

The **Ubha Diwala** thus stands unique in the whole evolutionary process from the Rgvedic Skambha[11] down to the typical Kirttistambha of the Rajput period

The Puja Śila Prakara dedicated to Sankarşana Vasudeva was also a unique structure It is noteworthy that the **Ubha Diwala** is also composed of the same limestone which has made up the Hathibada This stone was brought to Nagari from some nearby hill and as its type affirms stone for the Hathibada and *the* Ubha Diwala was brought together simultaneously from the same querry Both structures have slope on the external walls and both have been packed dry without mortar The **Ubha Diwala** has no foundations at its site and it could have originally belonged to the **Hathibada** It is quite likely that the **Ubha Diwala** was originally raised inside the Hathibada enclosure in front of the temple of Sankarşana Vasudeva to symbolise a Kirttistambha of which class it should be the first relic It is possible that the builders could not get a huge monolith to carve a single

column and, placed as they were in peculiar circumstances as early as the 4th century B C, they took recourse to the same mode of construction in the Kirttistambha as they were following in the Hathibada Though a surmise the available data points in this direction

Akbar could have used it as a High Lamp at its original site as his elephants were already stabled there and it was not necessary for him to transfer it to its present situation It seems that it was transferred there in the 4th century A D to serve as a commemorative Yūpa of the Vajapeya Yajña which was then performed at Nagari This great Yajña could not be done along side the temple within the enclosure of the Hathibada hence arose the need to transfer it to some *other spacious place selected for the Yajña The holes of the blocks and curious* curves of the interior beams seem to have been made to facilitate the transfer and also to serve some other purpose which is beyond our comprehension Since there is no record many rituals and practices of the ancient people are enigmatic in the modern context

REFERENCES

1 This inscription was carved at three places on the enclosing wall The first has remained in-situ The second one was discovered in a well at the village Ghosundi six miles from Nagari It is now preserved in the Udaipur Museum cf *Handbook* to the Victoria Hall Museum Udaipur (Jaipur 1961) p 7 Srl No 1 registered at No 20 The white limestone epigraph stone measures 83 × 19 The third one was broken into three pieces which were recovered from the village Ghosundi The text is identical on the three slabs See D R Bhandarkar *A S I Memoir No 4* 'The Archaeological remains and Excavations at Nagari (Delhi 1977) Pp 117-19 (hereinafter referred to as DR) his article Hathiwada Inscription of Nagari *EI* Vol XXII (1933-34) Pp 198-205 V S Agarwal Prachin Madhyamika-Ki-Narayana-Vatika (Hindi) *Shodh Patrika* Udaipur IV 3 (March 1953) Pp 36-42

2 DR 122-23

3 Ibid 132

4 Ibid 132

5 Ibid 120

6 A S I Annual Report 1910-11 p 41 preserved in the Mathura Museum

7 *Epigraphia Indica* Vol VIII p 36, preserved in the Victoria Hall Museum Udaipur registered at No 43

8 Ibid Vol XXVI p 120 preserved in the Amer Museum Jaipur

9 Ibid Vol XXIII p 46 and XXVI p 118 preserved in the Kota Museum

10 *Bharatiya Abhilekha Sangraha* (tr and ed G S P Misra) (Jaipur 1974) Pp 316-18

11 *Rgveda* VI 47-5

Unique Brick Temple of Chittorgadh

Brick structures have been found at Nagari (ancient Madhyamika) situated on the river Bedach, about 12 kms from Chittorgadh in Rajasthan They may be assigned to the Gupta period c 4th–5th centuries A.D Brick has not only been used there for masonry but **moulded-bricks** bearing such designs and motifs as Lahara-Vallari, palm-tree lotus, birds and human heads have also been used for ornamentation These moulded ornaments are of excellent quality and almost resemble the best terracottas D R Bhandarkar held the view[1] that this art was brought to Nagari from the Punjab by the Sibis around 150 B C Nagari is situated in a region where stone for building material was abundantly available and in fact most of the earlier and later constructions are in stone and it is quite likely that the brick-art in the Chittorgadh region had an extraneous inspiration In any case brick-construction with moulded-brick or terracotta ornamentation is as characteristic of the period from 5th to 8th century A D (i e the Gupta and the post-Gupta periods) as is its stone counterpart This is amply illustrated by the temple remains at Bhitargaon, Sirpur Paharpur, Purulia and Kherahat for example In Rajasthan too early brick temples have survived though they are either in ruins or have been renovated with stone The ruined brick Jaina temple at Kaisorapur near Bundi can be assigned to c 5th century A D The brick temple at the village Dhamana in Chittorgadh has Ganga-Yamunā motifs on the dvāra śākha and this also belongs to the Gupta period c 5th-6th centuries A D Brick work has also survived in the temples at Kansua Nagda and other early sites of Rajasthan mostly in the śikhara though the respective temple has been renovated

The brick temple situated on the Fort of Chittorgadh to the south of the Kumbha s Palace complex just attached to it (Plates XXI-XXII) is unique in this context It is a sandhara prasada (temple proper with circumambulatory) which faces the East (purvabhimukha) The plan is simple (Fig 10) comprised of a Mūlaprasada pradaksina-patha antarala and a sala-maṇḍapa The mula

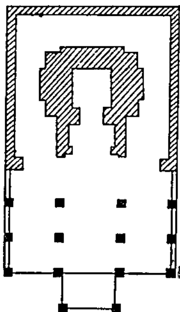


Fig 10

prasada is dvi-anga having a karna between the two bhadras with an antarala on the opening of the square garbhagrha which is altogether simple and at present empty The pīṭha and mandovara of the mulaprāsada are built of massive blocks of stone and are absolutely plain (Pl XXIII) without the traditional mouldings such as jaḍyakumbha grāsapaṭṭī, gajathara etc In fact neither the piṭha is divided into bhiṭṭ and other mouldings nor the mandovara into vedibandha jamgha and varanḍika More surprising is the fact that the whole of the exterior surface of the mūlaprasada was originally plastered over with a thin layer of cream colour plaster and stone carving did not figure in its ornamental scheme There are absolutely no icons or any other sculptures These factors without doubt take it to the earliest stages of the evolution of the temple in Rajasthan on the one hand and on the other co-relate it with its brick sikhara which also has plaster ornamentation

The covered pradaksina-patha has open vātayanas one on each of its three sides There could have been more beautiful gavaksa openings originally The whole passage is again absolutely plain and simple and there is no ornament The concrete flat roof which is obviously a later probably modern addition and which extends over the maṇḍapa distinctly separates the maṇdovara from the sikhara which thus appears to rise from the roof almost independently This has much disturbed the original personality of the temple

In contrast to the plain mūlaprasada the mandapa has beautiful stone carvings It is comprised of four ornately finished stone pillars of the śala in the middle (Pl XXIV) with raised kaksasanas and asanapaṭṭikās on the three sides The ardha-stambhas (half pillars) of the sides rest on these kakṣāsanas Two pillars make up the entrance porch All these have been very artistically done Designs are mostly comprised of kīrtti-mukha lahara-vallari and ghaṭa-pallava motifs Besides the Vaisnava icons non-sectarian devangana figures in various beautiful situations (e g Pl XXV) have also been depicted Lâvaṇyamaya mithunas also appear on the shaft of the sala pillars Their detailed ornamentation expression of the graceful postures harmonious proportions of the figurative art and balance of the mass of stone place them in the 10th century A D which marks the zenith of sculpturesque decor in Indian Art

There is no samvarana or any other Śāstric super-structure over the maṇḍapa and the single flat roof of concrete which now covers the whole of the sub-structure including the pradaksina patha is obviously modern Over the mūla-prasada rises the brick śikhara of the latina type with jālaka design made in plaster over it (Pls XXVI–XXVII) Śṛngas and uruh-śṛṅgas rise and buttress it on all sides each one is crowned by a mini-amalaka of moulded brick The combination of the vertical rise of the sikhara with these horizontal amalakas which were originally crowned by moulded brick kalasas is perfectly balanced This is probably one of the best examples of fully developed Nagara Latina sikhara in brick work The whole of it is crowned by a huge amalasaraka in which culminates most harmoniously the rise of the sikhara and which also interlocks the structure below it It may be emphasized that it is entirely built of brick masonry with a judicious use of moulded brick amalakas and kalasas the rest of it having been plastered over thickly in the jalaka design Originally it was in a pleasant cream colour now time has blackened it

The śikhara is hollow inside it is so-called a double-dome (Fig 11) With the rise of the brick masonry wooden paṭṭis (planks) and stone slabs have been

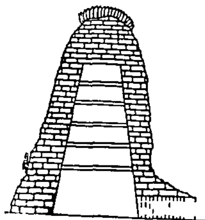


Fig 11

used both diagonally at the angles and across the sides at regular intervals of a yard each, to reinforce the masonry and also to distribute the load evenly Four such diagonal and cross phases are visible inside the sikhara which is accessible through a rectangular opening from the roof There is no arch or vault and absolutely no dome and the system of construction is extremely simple yet sufficiently enduring This is the efficacy of the desi-paddhati

There is no epigraph or any other record related to this temple In fact owing to its situation in an obscure corner it is not generally known Brick

temples were built at Chittorgadh in the earliest phases of temple construction on this ancient fort and some brick plinths have actually survived at the Gaumukha-Tirthasthala which is by far the most ancient site here These plinths are assignable to the Gupta and post-Gupta period, c 5th-7th centuries A D This brick temple which in all probability was originally consecrated to the worship of the god Visnu appears to be the sole surviving monument of the same period Stylistically the mūla-prāsada with its brick śikhara can be assigned to c 7th *century* A D *to which the ornately finished stone maṇḍapa seems to have been* added around the 10th century A D

REFERENCE

1 Cf *A S I Memoir No 4* Archaeological Remains and Excavations at Nagari (Delhi reprint 1977) p 127

Some Pre-Pratihara Panels at Chittorgadh

Chittorgadh was a great religious centre from the earliest times of growth of civilization and culture in the region and temples of different religions were built here on a large scale Their ruins including sculptures and sculptured panels are scattered all over the Fort e g at the **Gaumukha** The **Sūrya Kunda** the **Bhimlat** the **Chitranga Mori** and the **Kukreshwar** A few deep tanks have never been desilted and it is quite likely that waters of various kundas of Chittorgadh e g Gaumukha Citranga Banamata and Kukreswara are concealing valuable sculptures and epigraph stones

A few ancient panels offer an interesting study and document its history to the antiquity of the Gupta period First one is a huge massive block of red sand *stone* probably a lintel which is lying among the debris at the **Gaumukha Tirtha-sthala** It is very sparsely carved and there are two panels only One shows (Plate *XXVIII*) a sthanaka deity, probably Visnu with prominent kundala kirita and vaijayanti the figure has two arms only Obviously the four-armed icon had not then developed It is attended by grotesque figures one on either side in the same niche while in each semi-circular side niche a male attendant has also been carved Designs are very simple and the icon bears practically no other ornament The other panel shows a two armed female deity probably Durgā (Plate XXIX) as the pair of lions below its feet denote It is carved in a gavaksa shaped niche with a beautiful design which is absent in the previous panel There are three sets of attendants female attendants in the same niche male in the next and again *female* in the last Figures have been tastefully carved Particularly noticeable *is the* voluptuousity of forms and the abundance of flesh which is sought to be *expressed* in each figure Stylistically this art belongs to the Gupta period, *c 4th 5th* century A D

Preserved in the Topkhana Collection of the Archaeological Survey of India at Chittorgadh on the Fort is a unique panel of yellow sandstone It depicts Tapasvini Parvati in the centre standing on her left leg the right one is bent and rests *on its knee (Plate XXX)* She *is four armed* upper two are raised over the head and bear a rosary or a pearl string lower left hand has kamandalu and the right has some thing else which is partially broken Siva with linga icon sits on the left hand upper corner while āsana Parvati occupies the right hand lower corner Parvati with Ganeśa is again shown on the right hand upper corner and with Kumara (Karttikeya) on the left hand lower corner The panel thus depicts Śiva Parivara with emphasis on **Parvati s penance** of which Kalidasa made a detailed description in the **Kumārasambhava** e g

यदा फल पूर्वतप समाधिना न तावता
लभ्यममस्त काङ्क्षितम् ।
तदाऽनपक्ष्य स्वशरीरमादव तपो महत्सा
चरितु प्रचक्रमे ।। (५ १८)

This panel can also be placed in the Gupta period c 5th century A D

The **Kalika Mata** temple was originally the Sun Temple built by Raja Manabhanga in the 8th century A D It has been renovated from time to time The original superstructure is no longer extant and at present the garbhagṛha is roofed by a modern dome shaped sikhara It is quite plain except for the two panels of grey limestone fixed on its eastern side They are different from the art of the temple in form and spirit and obviously they do not belong to the temple It appears that when the sikhara was restored in the recent times these two panels were found in debris in the neighbourhood and with a view to retrieve and preserve them, they were fixed on the sikhara

The left one depicts a dance scene (Plate XXXI) While the dancer is female the musicians who are accompanying with various instruments as mṛidanga jhāñjha mañjira and bansi are all male They number six A very crude attempt has been *made to restore the face of the female* dancer Two small *figures* are filling the space on the lower corners Sculptures are in high relief and have been very well done Composition is robust and each figure vibrates with life

The other panel on the right side shows a *dance-cum-bacchanalian scene* (Plate-XXXII) There are six main female figures The central one is drinking from a bowl and dancing one is holding a jar, another is trying to hold the under-garment from slipping down Three smaller female figures have been carved on either side The group on the left side is playing with musical instruments The

depiction is again extremely forceful and the spirit of the situation has been faithfully portrayed in the mass of stone

This was a popular theme of panel-decoration during the Gupta period A panel carved in rock in Cave No 5 at Udaigiri depicts a similar scene in which a lady is dancing and five ladies are playing on musical instruments Most probably it depicts **Jatimaha** or birth-celebration (Janma-mahotsava) The carved panel from Pawaya (Madhya Pradesh) also of the Gupta period now preserved in the Gujari Mahal Museum Gwalior also depicts a dancing lady accompanied by eight other female figures who are all playing on various musical instruments (Plate-XXXIII) Similar is the scene carved in rock in Cave No 7 at Aurangabad of the second half of the 6th century A D Here the central dancing lady is accompanied by six ladies playing on musical instruments (Plate-XXXIV) Full of similar gaiety and joyfulness the Kalika Mata panels also appear to depict **Jatimaha'**

Both panels belonged to the same age and style It is likely that these were used on a side of the jagati on which some sort of religious worship was in vogue in an age when temple had not fully developed We know for certain that 'SCENES FROM LIFE (Loka-Jiwana) are tastefully and faithfully carved on the **Narathara** of the bhitt of the Hindu temple from the 10th century A D onwards as a rule and later texts invariably mention it But the **Visnu-Dharmottara-Purāna** datable to c 650 A D in its chapter on **Prasada-Laksana**[1] does not mention a bhitt or its traditional mouldings-which it may be inferred had not then developed It prescribes a grand jagati (plinth) in three bhūmikas (stages) which are called Bhadrapitha It is quite likely that Loka-Jiwana and Loka-Lila scenes were depicted on a Bhadrapitha in this age c 4th to 7th century A D Later these three bhadrapīthas were incorporated in the bhitt respectively as gajathara asvathara and narathara, when the temple developed on the elevational axis These two panels as it seems were used on the bhadrapitha of a temple prior to the development of Narathara which is the moulding classically reserved for the depiction of Loka-Jiwana and Loka-Lilā

REFERENCE

1 G O S No CXXX (Baroda, 1958) Chapter-LXXXVI pp 230 42

On the Samadhisvara Temple of Chittorgadh

The famous Samadhiśvara समाधीश्वर (erroneously called Samiddhesvara समिद्धेश्वर) temple is situated at the Gaumokha-Tīrthasthala on the northern bank of the Gaumukha-Kuṇḍa just overlooking the western ramparts in the Fort of Chittorgadh (Map Nos 1 and 2 above) It has been built on the rock, part of which envelopes it on the eastern side It is a pascimabhimukha Saiva temple with mukhacatuṣkis (entrance porches) on all the three faces on northern western and southern sides opening into a gūḍha-mandapa which is connected to the garbhagṛha through an antarala (ante-chamber) Though an ancient temple it has been restored from time to time over a period of about five centuries from 11th to 15th century A D and consequently it has representations of several styles and stamps of several epochs of art Thus for example different types of pillars are there a few bear extremely deep and detailed carvings and seem to have been inspired by the wooden art of Gujarat Some śīrṣas (capitals) are likewise excellently beautiful Some devanganas stand in graceful figures and postures on their pedestals they vibrate with life and depict the art of the 11th century a few others are on the other hand stereotyped and look like dolls They remind the age of decline of the art of sculpture in the 15th century The carvings on the Narathara also differ overwhemingly The temple is in a large measure a patch-work It can be studied better with the help of the historical data than its style

The Chirawa inscription of V S 1330/1273 A D mentions one Madana the Talāraksa (Governor) of Chittorgadh who worshipped Lord Sadāśiva at the Śiva temple on the Fort this temple was built by Bhoja Paramara (1018-54 A D) and was famous as 'TRIBHUWANA-NARAYANA —

श्रीचित्रकूटदुर्गे तलारता य पितृक्रमायाता ।।
श्रीसमरसिंहराज प्रसादत प्राप नि पाप ।।३०।।

श्री भोजराजरचित—त्रिभुवननारायणाख्यदेवगहे ।।
यो विरचयति स्म सदाशिवपरिचर्य्या स्वशिवलिप्सु ।।३१।।[1]

There was thus in the Chittorgadh fort a temple of Śiva built by Bhoja Madana who was nothing less than the Viceroy of the place *worshipped there* Obviously it was a grand and the most important temple at Chittorgadh It was famous as TRIBHUWANA-NĀRĀYANA *which was Bhoja Paramara s biruda Ojha* examined the matter in details[2] He referred to a work entitled *Gana-Ratna-Mahodadhi by Varddhamana composed in 1197/1140 It is full of eulogical* accounts of Bhoja and his ancestors most probably quoted from the panegyrics *composed by some contemporary court poet of Bhoja He has been referred to in* this work as TRILOKA-NĀRĀYANA (= TRIBHUWANA-NĀRĀYANA) which was *his* biruda Ojha, therefore rightly concluded that *the* **Tribhuwana-Narayana** temple was built by Bhoja and it was named as such after his biruda

The same temple was also called **Bhoja-Swamin-Jagati'** as for example the inscription dated 1358/1301 refers to It records the dedication of some votive article, i e image along with a prasasti-pattika (panegyric-slab) in this temple —

ज० धारसिंहेन श्रीभोजस्वामिदेव जग(ती)
केलिनिर्मित प्रशस्ति-पट्टिका महिता कु
श्रयसे करापिता द ।। धा [3]

There seems to be no doubt that the **Tribhuwana-Narayana'** Siva temple was also called **Bhoja-Swamin'** Temple or vice-versa and the various references refer to one and the same temple which was built by Bhoja Paramara at Chittorgadh during the first half of the 11th century A D

Where was it situated ?

The most sacred place for consecrating a temple was naturally the **Gaumukha-Tirthasthala** on the bank of the Gaumukha-Kuṇḍa and it was here, rather than anywhere else that kings and richmen were building temples as memorials to their pilgrimage to the great Tirtha It was a great centre of Śaivism as the surviving relics from the Gupta period onwards have shown This was undoubtedly the most suitable site for the construction and as the later epigraphs show Bhoja s temple was also situated here

Rawal Samarsingh enclosed the whole area of **Gaumukha Tirthasthala** on account of its sanctity and built its two gateways (Pratolis) on the northern and eastern sides Two inscriptions were placed on the northern gateway as record of this construction One epigraph slab has survived This panegyric dated in 1331/1274[4] was composed by one Veda Sarman The opening verse reads -

ॐ नम शिवाय ।। जयदधिक विलास चारुगौर
नखेदुद्युतिसहितमपि स्व सवलोकेष्वपूर्व ।।
चरणकमलयुग्म देवदेवस्य पायादभुवनमिदम–
पायाच्छ्रीसमाधीश्वरस्य ।। १ ।।

This invokes Lord Siva as Samadhīśwara (Lord of Samadhi) whose temple was situated in close proximity as a matter of fact the panegyric is closely related to this temple of Samadhiśwara and that is why it mentions and invokes Him He was the presiding deity of the site which was enclosed and it was naturally to Him that the poet paid his obeisance The reference **'Devadevasya payad-bhuwanam-idam-pāyad-srī-Samadhiswarasya'** is unmistakable in its meaning

Its verse-60 records the placing of the Praśasti at the Pratoli —

तावदीशप्रतोल्या नद्यात्कीर्तिविशाला
गुहिलकुलभुवा सत्प्रशस्तिच्छलेन ।। ६० ।।
अनतरवश वरान द्वितीयप्रशस्तौ वेदितव्य ।।
वेदशर्मा कविश्चक्रे प्रशस्तिद्वितयीमिमा ।।

The second slab mentioned herein is missing But another prasasti composed by the same Veda Śarman was placed in a Śaiva Maṭha near the temple of Achaleshwar at Abu in 1342/1285[5] It contains some very useful references —

योऽकार्षदिकलिगत्रिभुवनविदित श्रीसमाधीश चक्र–
स्वामिप्रासाद वृन्दे प्रियपटुतनयो वेदशर्मा प्रशस्तिम् ।।
तेनैपापि व्यधायि स्फुटगुणविपदा नागरज्ञाति भाजा
विप्रेणाशेषविद्वज्जन हृदयहरा चित्रकूटस्थितेन ।। ६० ।।

This records that his previous prasati at Chittorgadh was related to two famous temples one of Samadhiśa or Siva Samadhiśwara which was famous in the world or more correctly which was famous as TRIBHUWANA (i e TRIBHUWANA VIDITA) and the other of Visnu as Cakraswamin Temple marked × in Section A on Map No 2 above could have originally been the Cakraswamin temple referred to in this inscription Standing on an extraordinarily imposing plinth it has an

intelligent stellate, viz CAKRA plan and exquisitely carved Vaiṣnava sculptures and even in this completely ruined condition it is representing a fully developed temple in a beautiful architectural style

The other temple of the site referred to in the epigraph is the Samadh śwara temple The allusion TRIBHUWANA VIDITA ŚRĪ SAMĀDHĪSA (त्रिभुवन-विदित-श्री-समाधीश) is extremely significant This shows that the Samadhiswara Śiva temple was also known as **'Tribhuwana'** or **Tṛibhuwana Narayana'** and it was the same temple which was built by Bhoja Paramāra These epigraphs thus help us to ascertain the situation of the temple at the Gaumukha Tirthasthala and identify Bhoja s temple viz **Tribhuwana Narāyana'** also called **Bhojaswāmin Jagati** as the SAMĀDHĪŚWARA temple (Plate XI above)

This is further confirmed by other inscriptions Two large praśastis placed and preserved in the Samādhiśwara temple supply valuable data in this connection The earlier one consisting of 28 lines in Sanskrit language dated V S 1207/1150 A D is carved on a slab of black marble measuring 1 8 × 1 3 [6] It records the visit of the Calukya King Kumarapala to Chittorgadh and the donations made on this occasion to the temple of Samadhiswara which is undoubtedly the same temple where the prasasti is placed It eulogizes Kumarapāla and his ancestors and also alludes to the temples palaces lakes tanks and other beautiful relics of Chittorgadh It describes the **Gaumukha-kunda** poetically and bestows upon its water the sanctity of Ganga —

—श्रगाधगभीरस्वच्छ स्वमिव मानसम् ।
निम्मल सलिल यन्नपिहित प(द्म)
जे नीलान्राग (भू)श्रियम् ।।
विमुच्य व्योम पातालरसा यत्र
त्रिमागगा । लोकान् पु(नाति)

It records that the Samadhiswara temple was situated just on the northern bank of this Kuṇḍa -

उत्तरतटद्राक्षीनाभ्रामर समंचित ।
श्री समिद्धेश्वर देव प्रसिद्ध जगती

This Jagati' (precisely temple) was famous in the world It is noteworthy that Kumarapala has been recorded to have worshipped the deity of this temple and his consort viz Śiva and Gaurī and made some donations The praśasti was composed curiously by a Digambara Jaina monk and the panegyric refers to the temple as Śrimat Samādhiśa-Maheswara

The second prasasti, also carved on a black marble slab measuring 4 –2' ×2 –8 consists of 53 lines in Sanskrit verse It is also preserved in the temple and belongs to it It records restoration of the temple of Samadhiswara by Mokal, father of Maharana Kumbha in V S 1485/1428 A D It names the deity of the temple as Samadhisa (समाधीश) and Samadhiswara (समाधीश्वर) over and over again e g

श्रीमत्समाधीशमहेश्वरस्य
and शिल्पी श (स)माधीशप्रसादत

of which Samiddheśwara (समिद्धेश्वर) is only an ungrammatical and corrupt form

That Mokal restored the temple has also been attested by the Kumbhalgarh Prasasti of 1517/1460 —

नृप समाधीश्वर सिद्धतेजा समाधिभाजा परम रहस्यम् ।
आराध्य तस्यालयमुद्धार श्रीचित्रकूटे मणितारणाक ।।२२२।।

This associates the nomenclature with 'SIDDHI SAMÂDHI and PARAMA-RAHASYA rather than with Samidha which is irrelevant in the context

The Kirttistambha Praśasti preserved in the Kirtti-Stambha situated on the north eastern corner of the Gaumukha-Tirthasthala, dated 1517/1460 further helps us to identify the situation of the Samadhiswara with complete and unmistakable certainty In verse–33 it mentions —

कीर्त्तिस्तभमकारयत्तरणधीरभ्र लिहाग्र ।
समाधीशा सवसुपवराजहृरिति क्रीडानिवास श्रिय ।।?

This makes out that the Kirttistambha was built in front of the Samadhlswara Temple अग्रसमाधीशा । Two short epigraphs, in fact, architects notings dated *1499/1442* and *1515/1458* also mention the Samadhiswara —

सवत् १४६६ वर्षे फाल्गुन सुदी ५
महाराजाधिराज राणा श्री कु भकरण विजय–
राज्यदेव श्रीसमाधे(धी)श्वर सूत्र–
धार जइला पुत्र नापा पु जा प्रणमत ।

and श्री समाधि(धी)श्वर श्रुत महामेरु

They confirm that the two were situated in close proximity and the architects were paying obeisance to the Lord Samādhīswara

This epigraphical data confirms that King Bhoja Paramāra built a Śiva Temple in the Chittorgadh fort about the middle of the 11th century A D It was called TRIBHUWANA-NĀRĀYANA after his biruda It was also called 'BHOJA-SWĀMIN DEVA-JAGATI Some time later about the middle of the 12th century A D it was famous as temple of Śiva **'SAMĀDHIŚWARA'** Its situation on the northern bank of the Gaumukha-Kunda remains incontrovertible It is by this name **Samadhiswara** that later inscriptions mostly refer to it **Samiddheswara** is its corrupt form

The Samādhiswara Śiva image is unique and calls for elucidation It is noteworthy that six stairs descend below from the antarāla into the garbhagṛha which is situated at a much lower level than the general floor level of the temple Attached to the eastern wall facing west is the huge image of Śiva of about 7 height It has three faces but it is NOT Tṛimūrti depicting Brahma Visnu and Mahesa instead it is Mahesamūrti of Śiva with three faces the central and left being pacific and right one terrific All three heads bear jatamukuṭas and all three faces have a third eye in the centre of the forehead The right face representing **ghora'** or **'Aghora'** aspect of Siva also has a ringlet of snakes and a skull on the *jaṭamukuṭa Its other features are similarly terrific The image corresponding to* three heads has six hands One right hand is raised in sarpa-mudra other hands have akṣamalā matūlunga kapala sarpa etc The sculpture is not well done and is a poor-work from artistic point of view and it has also been much defaced but the three faces appear to represent Saumya Ghora and Uma (Śakti) aspects in the centre and on left and right sides respectively

It is not **Sadasiva-Mūrti** which is a five-faced icon bearing śakti sūla khadvānga abhaya and parasu in right hands and naga aksamala ḍamarū nilotpala and matulunga in left hands [8] The Chitawa inscription shows that Madana worshipped Sadasiva in this temple It is likely that originally there was a Sadasiva-Mūrti in the garbhagṛha Sadasiva is the highest and the Supreme Being according to the Saiva philosophy formless beyond the comprehension of any one subtle, luminous and all-pervading not contaminated by any guṇas and above all karmas It is from this Supreme Being that all else have their origin being and end at his will For the purpose of creation the Supreme Being attempts to cause the movement of the BINDU (sperm) and it is in this state that he is considered as SAKALĀ-NIṢKALĀ [9] The Śiva was therefore Samadhiswara or the Supreme Being in the Cosmic Samadhi The original murti seems to have been desecrated during the Khalji occupation (A D 1303-10) and Mokal restored it again It appears that the 15th century icon was also somehow destroyed and

the present mūrti is only its modern replica It is noteworthy that popularly now it is called **'ADBHUTJI'** (अद्भुतजी) and **'ADBADJI** (अन्बदजी) which name is also attached to a ruined 15th century Śiva temple near the Suraj-Pole which also contains a three-faced icon almost similarly This is how the popular artist represented the classical things

M A Dhaky held the view[10] that this was originally a Jaina temple in fact, a Kumara-Vihara built by Calukya Kumarapala He made its stylistic study and placed it in the Maru Gurjara style of western India of the Solanki period Iconographically too he cited a large number of Jaina images of Tīrthankaras Yaksas and Yaksinīs (Sasanadevas and devis) stationed on the narathara (narapitha) kumbhaka of the vedibandha and jamgha of the Gūdha-Mandapa and the Mulaprasada[11]

This warrants careful study of the available data

Kumārapala visited this temple in 1150 A D and, most probably he restored it and made some donations which facts are recorded in his above-cited Praśasti It is natural that he restored it in the style which was in fashion in the region during the period with which he and his artisans were conversant There is nothing unusual or surprising if parts of the temple e g pillars, capitals and sculptures betray influence of the Solanki style It is certainly there

But a few basic facts of the matter have been missed It is unmistakably recorded in his Prasasti that when he visited the temple most probably after its restoration he worshipped Lord Siva and his consort –

सस्मरु पूर्व्वयमि शिव प्रपूज्य
त(त्प)- (म)गमत्प्रभु प्रणम्य (तावुभौ ?)
भक्त्या सि(शि)रसा तस्वा त पूजार्थं
हर पादयो ।

The inscription is dated in 1207/1150 when Kumarapala did not profess Jainism at least outwardly It is only later in 1216/1159 that he embraced Jainism as is attested by *Moha-Parajaya-Nataka* of Yaśahpāla Mantrin which correctly records the day, month and year of his conversion to Jainism[12] As such, he could not have afforded to build a Jaina-Vihara in 1150 A D

Then it must be noted that there are no distinctive characteristics of Jaina Temple architecture In fact Indian Temple Architecture is classified stylistically more often than not on a regional basis and basically it is never a sectarian

division We have the same style of Jaina Saiva, Vaiṣṇava, Saura and Śakta temples at Khajuraho and the same style of rock-cut i e Śaila-Krat (शलकृत) and 'TANKOTKIRNA' (टङ्कोत्कीर्ण) *Jaina Vaiṣnava and Saiva temples at Ellora* for example By and large iconographic details help us to identify the presiding deity

The Samadhiswara temple has Jaina icons on the Narathara, Kumbhaka of the Vedibandha and the Jamgha It may be noted that narathara is reserved for the depiction of **Loka Jiwana** and **Loka-Lila** A large number of mithunas in Lavanya-maya (graceful) Āsakta (amorous) and Maithuna-Rata (coitus) postures have also been depicted here on the Narathara without the least hesitation as it was part of the **Loka-Jiwana** and a popular motif of Indian Art[13] Chittorgadh was a great centre of Jainism which in a large measure regulated the life of the people hence *it is quite likely that Jaina subjects were also shown along with* **SCENES FROM LIFE** In fact the architect was free to depict anything from the common life of the People on the Narathara and if he happened to be Jaina there was nothing Śastric to prevent him from depicting Jaina subjects on the Narathara

Broadly following subjects have been depicted on the Narathara of the Samadhiswara *temple* —

(i) Hunting scenes (Mrgaya) which was a popular pastime of the ancient and medieval people

(ii) Battle scenes which were so common in ancient and medieval ages

(iii) Processions and Durbar scenes and scenes relating to Royalty

(iv) Religious scenes, e g worship of stūpas lingas jinas and other deities discourses ascetics etc etc

(v) *Devanganas in* dance and erotic postures and

(vi) Scenes from common life e g bullock and camel-carts artisans at work etc

It is remarkable that in spite of the fact that Jainism gives basic emphasis on Ahimsā (non-violence) hunting and battle-scenes are freely depicted on Jaina temples and in spite of celibacy as the fundamental constituent of Ācara lively erotic scenes are freely carved thereon This is depiction of **Loka-Jiwana** and it has no sectarian or religious implication These scenes are in fact common to temples of all religions

The general features of the vedibandha and jamgha of the mandovara of the Nagara Prasada have been discussed in the *Aparajitaprccha* datable to the late 12th century A D in the minutest details [14] Particularly its Sutra-127 entitled **'Nagara-Prasada Vibhakti Stara-Pramana-Laksanam'** names the icons which should be depicted on the Jamgha ~

कर्णोप्वष्टौ च दिक्पाला प्राच्यादिपु प्रदक्षिणम् ।
नटेश पश्चिमे भद्रे ह्यन्धकं सह दक्षिणे ॥२३॥

चण्डस्य चात्तरेदेवी दष्ट्रानन सुशोभिता ।
वीतरागे च शासनदेव्यश्चव दिशा प्रति ॥२४॥

वारिमार्गे मुनीन्द्रास्तु प्रलीनाश्च तपसु च ।
गवाक्षाकारभद्रे तु कुर्यान्निगमभूपितान् ॥२५॥

नानाभरणके स्तम्भस्तिलकच्छाद्यभूपिता ।
ब्रह्मविप्णुमहेशाद्या इल्लिकावलणैयुता ॥२६॥

इति जङ्घा ॥[1]

Thus Vitaragas i e Jinas and Sasanadevis have also been *ordained to be* depicted along with other Śaiva and Vaisnava icons This was not a mere theoretical formula of art at Chittorgadh which was as great a Jaina *Tirtha* as it was a Saiva centre and integration of ideas and forms was continuously in progress

This historical and stylistic analysis substantially disproves the theory that the **Samādhiswara** *Temple was originally* a Jaina temple viz Kumāra-Vihara and confirms that it was a Śaiva shrine through out [16]

REFERENCES

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2 Chittor-ke-kile—par—Malwa—ke—Paramaron—ka—Adhikar (Hindi) and 'Paramara-Raja-Bhoj-ka-upnam-Tribhuwan-Narayan (Hindi) cf *Ojha-Nibandha-Sangraha* Vol I 169-173 and 178 197

3 R C Agarwal, Mewad-ke-kuchh-Mahatvapurna-Shilalekh (Hindi) *Varda* Bissau IX-1 (January 1966) 64-65

4 *Vir-Vinod* 392-396

5 Ibid 397-401 *Indian Antiquary* XVI 35

6 *Epigraphia Indica* (EI) II 421-424

7 Cf Harbilas Sarda *Maharana Kumbha* (Ajmer 1932) 215

8 T A Gopinatha Rao *Elements of Hindu Iconography* (Delhi, 1971) Vol II Part II 361-378 He has also discussed the philosophy in details

9 Ibid, 372

10 'Śri-Chitrakūta-Kumara-Viharam ? (Gujarati) *Swadhyaya* Baroda, V-4 (August 1968) 511-520 he also raised this matter in Kumarapala-ane-Kumaraviharo (Gujarati) *Pathik* Ahmedabad (October 1970) 53-67

11 Ibid 516-520

12 *Kumarapala Caritra-Sangraha* (ed Muni Jina Vijaya) (*Singhi Jain Series* No 41 Bombay 1956) Preface pp 8 18 etc

13 For details of this matter the author s *The Art of Khajuraho* (Abhinav New Delhi 1980) may be referred to

14 Ed P A Mankad, Gos No 115 Baroda 1950 Sūtras 123 to 127 pp 307-322

15 Ibid 318

16 Reference may also be made to R V Somani s article Samiddheswar-Mandir-ka Nirman-Kal (Hindi) *Varda* Bissau XIV-2 (April June 1971) pp 1-6 and M A Dhaky s rejoinder *Varda* Bissau XV-3 (July-September 1972) 58-66 Somani uses the wrong nomenclature Samiddhes wara *through-out* He cites several inscriptions which refer to the Samadhis wara Temple but his argument that it was never called Tribhuwana-Narayana has not been substantiated In fact he is not able to establish locus of a

reference without which the actual situation of the temple on the Gaumukha-Kunda either in the case of Tribhuwana Narayana and Bhojaswamin-Jagati or in case of Samādhiswara is not intelligible to him He cites an inscription of V S 1041 (?) which, allegedly refers to Samiddheswara but he does not reproduce the epigraph or its full text allegedly for administrative reasons (?) Nobody else has seen or used this inscription so far, and its knowledge is exclusively limited to him There cannot be any administrative reason preventing the publication of an important evidence The very statement that an image of MĀDHAVA (i e a Vaiṣnava icon) was consecrated in the temple of Samiddheswara' (i e in the Śaiva temple) is a misnomer What does it mean ? Was the Vaiṣṇava icon used in the Saiva shrine for ornamentation ? Then, is the reading of the year 1041 correct ?' Could it not be 1091 ? Unless and until the inscription is published with the fascimile authentically its mere citation to establish such an important statement that the temple existed before Bhoja Paramara is not reliable Veracity of Somani s statements in respect of inscription of Rajasthan has been often questioned e g by Dashratha Sharma, *Varda* IX–4 (October 1966) 32 apropos of Somani s article on an inscription of V S 1295 cf Ibid IX–3 (July 1966) 4 6 and by B L Sharma *Varda* XVI-2 (April-June 1973) 51–52 apropos of Somani s article on Ghatiyala inscriptions Cf Ibid XV–2 (April-June 1972) 4 7 and his own statement can not be accepted as evidence Similarly his refutal of Dhaky s view is more intuitive than historical Dhaky cited jina images also on kumbhaka of the vedibandha and jamgha (*Swadhyaya* op cit 516–20) and even gave their photographs (Plates 2 to 5) But Somani did not refer to them Dhaky s stylistic analysis is irrefutable and the Solanki influence is certainly there Ignorance of the stylistic study of the Temple Architecture has led Somani to brand Dhaky s view as figment of imagination Latter s rejoinder has set the record straight

'Kumbhaswamin—Alaya' of The Kirttistambha—Prasasti

The Kirttistambha[1] of Chittorgadh (Plate-XXXV) which is considered, erroneously to be a military relic symbolising a mundane thing and is popularly known by the misnomer Vijaya-Stambha (Victory Tower)[2] was completed and consecrated in V S 1505/1448 A D[3] A long prasasti which was begun by Kumbha s Pandit-scholar Atri and finished by his son Mahesh was placed in position in its 9th storey on 5th Vadi of Marga-Śirṣa V S 1517/1460 A D Though a grand panegyric it is an extremely important historical document giving almost a complete view of Kumbha s many-faceted personality his versatile genius and above all his prolific cultural pursuits It has come down to us only in fragments yet there is enough to reconstruct a History of his reign

Three of its verses are very important and interesting in this connection —

कैलाशाचलसु दर हिमगिरिप्रख्य च सर्वकप
नानाहेमघटावतसकिरणैर्मेरोहसत श्रिय ।
सर्वोर्वीतिलकोपम मुकुटवच्छ्रीचित्रकूटाचले
कु भस्वामिन आलय व्यरचयच्छ्रीकु भकर्णो नृप ॥२८॥

कैलाशस्य प्रतिनिधिरिद शकरस्याट्टहास
ज्योत्स्नाराशि किमु हिमवत कर्णिका भूधरस्य ।
इत्थ नानाविषयविषय चित्रकूटस्य शृ गे
रम्य हर्म्यं व्यरचयदिलाधीश्वरश्चक्रपाणे ॥२९॥

तदन्तिके देवगृहा महोच्चानलङ्कृतान् हेमघटावतसै ।
अकारयच्चादिवराहगेहमनेकधा श्रीरमणस्य मूर्ति ॥३१॥[4]

These can be translated as follows —

> *This* abode of Kumbhaswāmin Lord Viṣnu was built by Kumbha It is beautiful like the Kailāśa the high abode of gods and full of wonderful things like the Himalaya By the lustre of its golden ornaments it excels the beauty of the mythological mountain Meru It is so high as to look like the Tilaka (sacred mark on the forehead) of the world and the Mukuṭa (tiara) of Chittorgadh (28) Is it representative of the Kailasa ? Does it denote the laughter of Siva ? A compendium of moonlight is it part of the Himalaya ? This beautiful abode full of different subjects i e images of different gods, was built *for Viṣnu by Kumbha on the Chittor mountain* (29) Near it were a number of lofty temples ornamented with golden sikharas and a temple dedicated to Ādivaraha where he consecrated various images of Lord Viṣnu (*31*)

These verses are generally said to refer to the **Kumbhaswamin** temple (which is also erroneously called the Kumbhasyama Temple) situated near Kumbha s Palace at some distance, to the north of the KS Though of gigantic dimensions both on the horizontal axis and the vertical it is a patch-work and its architecture has more than enough evidence to show that it is an earlier construction Kumbha did not begin it he only restored and rebuilt it and dedicated it to his Lord Visṇu Some features of the temple e g curious plan of the interior and three maṇḍapas conjoined in a continuous series of 20 pillars of different conformation proportion of Śaiva and Vaiṣnava icons in the temple comparatively plain *bhiṭṭ jamgha* and *pradaksinā-patha* and a disproportionate and confused superstructure amply confirm that the present structure does not belong to a single unified and homogeneous plan and design His two other temples at Achalgarh (Abu) and Kumbhalgarh *which also bear the same nomenclature* KUMBHASWĀMIN *are* in contrast each a homogeneous architecture with Sastric proportions

M A Dhaky *surmised that this temple was originally built in the early* 8th century A D by Raja Manabhanga who is recorded to have built here a Sūrya temple (now called the Kalikā-Mata) and a Tripura-Vijaya temple dedicated to Siva [5] The **Kumbhaswamin** is the same Tripura-Vijaya temple Kumbha restored it The śikhara was built anew A new samvaraṇa was placed on the maṇḍapa Original Śaiva icons and sculptures (which had been desecrated and damaged) were replaced by Vaisnava icons But some of them still remain and affirm that this was originally a Śaiva temple The style of the old part belongs to the first half of the 8th century A D That the sanctum circumambulatory and the jamghā of the mandovara are similar to those of the Kalika Mata temple[6] supports Dhaky s thesis

It has been suggested that it was originally an Ādivaraha Temple of the Pratihara age (late 9th century A D) probably built by Bhoja Pratihara (Amoghavarṣa) entitled 'Ādivarāha whose inscription recording the establishment of a Pathasala or Pattsila (see Chapter–I above) has been found at Chittorgadh Icon of Ādivaraha has in fact, been carved on one side of the Mukha–catuski An *image of Varāhavatara* along with other avataras is also there in the pradaksina–patha But documentary evidence in either case is not forthcoming

The Kumbhaswāmin is a sandhara prasada in which all types of stones grey and yellow sandstone basalt granite, black slate and white marble have been used Like the building material there are stylistic variations Bhitt is perfectly plain and there is no grasapatti, gajathara aśvathara or narathara The jamghā is also devoid of ornamental sculptures which were so commonly used since the 10th century A D There are a few Vaiṣnava icons only Plain surfaces predominate on the exterior this aspect unmistakably indicates towards its early origin

Open vatayanas have been provided in the pradaksina–patha which is also *plain except* for a few icons at the cardinal points Here the patchwork complexion *is more noticeable* than anywhere else Square jālies of simple perforated geometrical designs each panel having nine compartments are used here They *are typical* of Kumbha s age and are found in almost all structures which were *built or restored* under his instructions e g in the Kīrttistambha and the Śrngara–Cauri

The interior is composed *of 20 pillars* arranged in continuous series giving it a longitudinal instead of the usual octagonal conformation These pillars are of different stones *designs and types* and they belong to different styles Neither do they belong to the *original temple,* nor were they made by the sculptors of Kumbha It seems that when Kumbha set to restore the temple the easiest and the *most expeditious* course open to his architect was to use material of the ruined temples which were available in the area in such abundance that a workable selection could be made This also happened when Mokal restored the Samadhiśwara temple in 1428 which too contains pillars bases capitals and other architectural parts of different styles Chittorgadh was a great Tirtha both for *Brahmanical and* Jaina worship and more than a hundred temples were in consecration when *Alau'd–Din* Khalji captured it in 1303 It was during the ten years period of Khalji occupation that most of them were razed to the ground Some parts as *pillars, however,* remained and they could be put to use again It was particularly the *case with* those pieces which did not bear sculptures of divinities but ornamental designs only or mostly They survived intact Some ancient pillars were exquisitely *designed and* carved they attracted and appealed irresistibly It was this way that Jaita chose *to use* four ancient pillars probably

belonging to the Calukya school of Art, as *their wooden-exquisiteness testifies on* the 8th storey balconies of the **Kirttistambha** They were also taken from some ruined temple It seems that only four were there hence Jaita had to use four other pillars of average *quality along with these four classics, two in each balcony,* on the four sides

Five panels showing Kṛṣna-*Rukmani*, *Rohini-Damodara Madhava-Tulsi* Rama-Laksamaṇa and Kṛṣṇa-Lila bearing inscriptions on their pedestals dated in V S 1505/1448 A D were placed by Kumbha in the empty niches of the Mandapa This was also a patch-*work as many other panels sculptures and icons* could not be replaced and they remained mutilated and ignored

Vastu-texts were particular about Mana-*Pramaṇa (measurements* and proportions) of the Prāsada to the point of minutest details But it was not possible to follow their dicta in a restoration work when the sub-structure was already there in all its essentials and one was required only to fill in the blanks make it up and finish The so-called **Kumbhaswamin** Temple of Chittorgadh has come to be consequently too big a structure which is much out of proportions to be aesthetically appealing

It is not possible that the intelligent scholars Atri and Mahesh who composed the **KP** could have called this patch-work temple a Tilaka of the world (सर्वोर्वीतिलकोपम) and Mukuṭa of Chittorgadh (मुकुटवत्-श्रीचित्रकूटाचले) In fact it is the **Kirttistambha** lofty and stupendous which occupies an imposing position in the Fort towering effectively over the city below and it is the **Kirttistambha** which could be called Tilaka and Mukuṭa It is the **Kirttistambha** which is seen from afar when one approaches the Fort

The reference हिमगिरिप्रख्य च स-किप denotes a building which was full of all wonderful things like the Himalaya i e the highest mythological abode of all gods *The reference* also indicates in the same direction The **Kumbhaswamin** does not at all contain them The **Kirttistambha**, on the other hand is full of the wonderful things like the Himalaya the wonderful subjects denoted in these references are the contents of the **Kirttistambha** viz the sculptures of gods goddesses and other divinities (as various forms of Visnu and Siva and their consorts, Vayu Dhanada etc) devanganas (as Lalita and Lilā) rivers (as Ganga and Yamuna) seasons (as Śisira and Hemanta) Kṛṣṇa and Śukla paksas the four Vedas yugas (as Kaliyuga and Dwapara) āyudhas (as Triśula and Sakti) yaksas kinnaras even bhūtas vaitalas and dākinis nartakis tapasvins and common denominations of the contemporary society- **all in sculptures in beautiful personified forms** ! There are hundreds of them systematically and orderly stationed at various

levels in and on its nine storeys In view of the variety and vastness of characterisation they are the wonderful subjects which have been alluded to in the KP as सद्रूप and नानाविषयविषय and it is to the Kirttistambha itself and not to any other building that they refer

This is attested by the explicit reference in the KP verse-186 —

नानानिर्मितनिजरावतरणैर्मेरोहसत श्रिय

(The Kirttistambha is full of incarnations i e sculptures of various gods and it excels the mythical Meru on this count) Almost similar is the reference in the KP verse-28 —

नानाहेमघटावतसकिरणैर्मेरोहसत श्रिय

(It excels the mythical Meru by the lustre of its various golden ornaments i e the sculptures bearing the golden polish) When the composer noted किरणैर्मेरोहसत श्रिय and made a reference to the beautiful Meru he wanted to denote the Kirttistambha and not the patchwork Kumbhaswāmin Temple In several other inscriptions contained *in it the* Kirttistambha has actually been referred to as MERU and MAHĀMERU [7], e g

स्वस्ति श्री सवत् १५१५ वर्षे चैत्र
सुदि ७ रवौ महाराजाधिराज श्री
कु भकर्ण श्री समाधिश्वर श्रुत
महामेरु श्री कीर्तिस्तम्भ कारापित श्री

And श्री महाराणा श्री कु भकर्ण श्री महामेरु
श्री कीर्तिस्तम्भ कारापित सूत्रधार---

When the praśastikara noticed कुम्भस्वामिन–आलय-व्यरचयत्-श्रीकुम्भकर्णोनृप *he* was explicit that this was *built* nay created and brought into form anew, i e from foundations to the śikhara and it was not a patch-work restoration hence the use of the verb व्यरचयत् । This is true only in respect of the Kīrttistambha and not to any other structure

It was called कुम्भस्वामिन-आलय (The abode of the Lord of Kumbha viz Viṣṇu) on account of the simple fact that it housed his Iṣṭa-Deva Lord Viṣṇu who in his *Janardana* form was the presiding deity of this great structure It has been named as such in the KP Verse-33 almost in the same continuation कीर्तिस्तम्भमकारयत् अग्रमाधीशा (He built the Kirttistambha in front of the temple of

Samadhīsvara Śiva) and it has been specifically mentioned as श्रीडानिवास प्रिय (the place for the play of Laksmī consort of Visnu) [8]

Kumbha was an ardent devotee of Viṣṇu Viṣṇu *was his Iṣṭa-Deva* The Kirttistambha was built for his Iṣṭa-Deva, hence in the prasasti it was called ***Kumbhaswamin-Alayam*** *To designate a temple or a religious structure on the* name of the builder with the suffix Swamin (Lord) was an ancient custom [9]

The reference of the KP cited above (Verse-31) that there were several other lofty temples in its neighbourhood

तदतिके–देवगृहान्–महोच्चान्–अलङ्कृतान्

and a temple dedicated to Ādivaraha where Kumbha consecrated various images of Viṣṇu

अकारयत्–च–आदिवराहगेहम्–अनेकधा–श्रीरमणस्यमूर्ति

is extremely significant Where and in the neighbourhood of which structure were these lofty temples – is almost a decisive question This indicates that an ***Ādivaraha*** *temple was already there in the neighbourhood of this structure and* Kumbha had a number of Viṣṇu images consecrated in this Ādivaraha Temple *By no stretch of imagination this could have referred to the so-called Mira Mandir* which adjoins the **Kumbhaswamin** temple because Kumbha is not recorded to have built or consecrated any image in the former It is in the latter only i e the **Kumbhaswamin** Temple that he consecrated images of different incarnations of god Viṣnu and it is to this that the Ādivaraha temple reference obviously denotes *That it was originally the temple of Ādivaraha is also thus confirmed* There is no other temple in the vicinity which could answer this description The **Kumbhaswamin** temple *stood in the neighbourhood of a building which was so high* and imposing as to look like the TILAKA of the world and the MUKUṬA of Chittorgadh This points to the **KIRTTISTAMBHA**, in whose neighbourhood existed many lofty temples one dedicated to Ādivaraha where Kumbha installed a number of Visnu images तदतिके reference is too obvious to be mistaken

All this shows that the reference of Kumbhaswāmin Ālayam in these *verses of the Kirttistambha-Praśasti* does not denote the present **Kumbhaswamin** Temple as it is popularly understood but the **Kirttistambha** itself

REFERENCES

1 Hereinafter referred to as the KS and Kirttistambha-Prasasti as the KP

2 This aspect of the matter has been discussed in detail in the author's monograph *'CHITTORGADH KIRTTISTAMBHA OF MAHARANA KUMBHA* (in print)

3 Kirttistambha-Prasasti (hereinafter referred to as the KP) Verse-186

4 Harbilas Sarda *Maharana Kumbha* (Ajmer 1932) pp 212-22

5 Śrī-Citrakūta-Kumara-Viharam (Gujarati) *Swadhyaya* Baroda Vol 5 No 4 pp 511-15 the Epigraph which contained these references was published by R C Agarwal cf *Rajasthan-Bharti*, Vol 9 No 2 (April 1966) pp 30-31

6 R C Agarwal *Varda* Bissau Vol 9 No 4 pp 11-14

7 This aspect of the study has also been dealt with in details in the author's monograph *'CHITTORGADH KIRTTISTAMBHA OF MAHARANA KUMBHA* (in print)

8 Kumbha styled himself Ādivaraha and Parambhāgwat his two most frequently used birudas probably in *imitation of* the illustrious Gupta Emperor Chandragupta-II *Vikramaditya who had a colossal image of* Adi varaha carved at *Udaigiri (Cave No 5)* in *early 5th century A D* for his having similarly rescued the earth from *the chaos*, i e bringing about a cultural renaissance Bhoja Pratihāra Amoghavarṣa also assumed the biruda Ādivaraha and he too had an image of Ādivaraha carved in late 9th century A D inside the *Lakṣamana* Gate of the Gwalior Fort It is quite likely that Kumbha had an *Ādivaraha* image consecrated in the Kumbha swamin Temple in *pursuance* of this tradition

9 As for *example* Vaillabhaṭṭ-Swamin Viṣṇu (present Caturbhuja) *Temple of* Gwalior of *875-76 A D* Tribhuvananārayaṇa-Swamin (or Bhoja-Swamin) Temple of Chittorgadh (present Samadhīswara) of early 11th century A D Cāhadadeva-*Swamin* Temple of Iswal of late 12th century A.D and Udharaṇa-Swamin Temple of Nagda of 12th century A D

On the Muslim Monuments of Chittorgadh

There are several buildings in the Chittor Fort which possess typical Muslim features like arch, vault and dome plaster-work and glazed-tile decoration Almost all are built of rubble and the use of dressed stone is minimal Even where pillars were needed piers of rubble have been used Of course, some other palaces e g Kumbha s Palace also contain arch and dome But the distinctive characteristics of their style are the predominance of jharokha-windows projecting gorgeously from the facades abundant use of pillars and brackets including struts, and chhatris and chhaparkhats arranged effectively on the superstructure They belong to a class and style different from that of the former

Without the projecting oriel-windows (jharokhas and vâtayanas) finely chiselled pillars brackets and chhajjas, and chhatris and chhaparkhats, the Muslim buildings of Chittorgadh are easily distinguishible in the vast array of typical Rajput palatial mansions

The so-called NAULAKHA-BHANDAR and the wall which has in its middle the beautiful Jaina temple called ŚRNGĀRA-CAURI are the first of this series (Plate-XXXVI) The NAULAKHA-BHANDAR is the western-most bastion of a wall called BANBIR S-WALL crudely and haphazardly built of rubble without plaster It runs from west to east from this bastion to the road in front of the FATEH PRAKASH PALACE containing, to the east of the ŚRNGĀRA-CAURI several vaulted halls which now house the Archaeological Survey of India office and Museum Pillars, lintels and other temple-parts and sculptures have been fed into this wall indiscriminately An inscribed slab is used upside-down which shows that this was done during the Muslim period Pillars are laid across the wall so that only their bases are visible Sculptures have also been used similarly only for the value of their stone The rubble skeleton of the wall has no architectural merit at all and it is entirely ugly and repulsive

To call this bastion NAULAKHA-BHANDAR (= TREASURY OF NINE LAKHS) is a misnomer It is a double-storeyed building with a hall inside and a set of apartments now mostly ruined, on the northern side The hall has walls of dressed stone and a vaulted ceiling Though the exterior is designed in accordance with the architectural dictates of a medieval bastion, the interior has a different spirit and probably it had a different usage too It gives the impression of a Muslim **maqbarah** (tomb) than anything else

The entire complex with arches and vaulted and barrel-vaulted ceilings, extending from the western edge to the FATEH-PRAKASH shows that it owes its origin to the Muslim period Built of rubble and temple material it appears to be a defensive wall 'Alau d Din Khalji captured the fort of Chittor in 1303 A D and placed it in charge of his eldest son the Heir-Apparent Khiḍr Khan Chittorgadh was accordingly re-named Khiḍrabad The Khaljīs held it for nearly ten years *Maldeo Sonagra then held it for the Delhi Sultans for* a pretty long time *Hammir* recaptured it in about 1335 A D The fort thus remained under occupation of the Muslim governors for nearly 30 years There actually was the need all through this period to cordon off the neighbouring Hindu pilgrimage area of the **Gaumukha-Tirthasthala** Obviously, no Muslim governor could have afforded to stop the Hindu ritualistic worship on auspicious occasions e g on the eve of the fair which was held here annually on Caitṛa-Aṣṭami On such occasions when the Hindus assembled in large numbers the Muslim governor could have felt insecure *and had a defensive wall raised*[1] *around his official residence In such a situation* as this a defensive enclosure was a security need against a surprise attack, even without this apprehension

How the bastion was named NAULAKHA-BHANDAR and the wall *BANBIR S WALL is only* a matter of surmise The nomenclature in either case is not sustained by any evidence or justified by any usage By no stretch of imagination, the bastion could have been used as a Treasury it more appears to be a mortuary-hall viz a Tomb Banbir had no object or purpose to raise this defensive wall It is a ghastly-looking structure and it may also be conjectured that soon after the Rajputs reoccupied the Fort, it was named after Banbir, a villain of Mewar History In fact it looks like a villain amidst the beautiful temples of its neighbourhood

There is no doubt that the feelings of the People – both of approval and disapproval – have been permanently tagged to architectural history This has also happened at Fatehpur Sikri, the seat of Akbar the Great, where palaces are named after his **nava-ratnas** (Nine-Jewels) One is called the Palace of Ab ul Faḍl and

the other that of Faidi Akbar's personal residence attached to his Harem (Sera glio Raniwās) is called Birbal s Palace and so on

All these are popular misnomers which have largely contributed to obscure history at Chittorgadh as well as at Fatehpur Sikri

The so-called BHAMA SHAH S PALACE (Plate–XXXVII) situated just opposite the Birla Dharamshala within this complex is also a Muslim residential building Though the later restorations have made it a patch-work, the original fabric is recognizible It is a three-storeyed building the middle one having a broad arch in its centre This arch has an emphatic ogee The third storey has rectangular openings Vertical and horizontal projections make up the design The whole structure is crowned by a single broad semi-circular dome The con struction is of rubble its plaster has peeled off (Plate—XXXVIII) It is, pure and simple a Muslim building and stylistically it goes back to the early 14th century A D Bhama Shah had nothing to do with it and this cannot be connected to him in any way

Like the so-called BHAMA SHAH S PALACE there is near the eastern ramparts the Palace of Gora Badal, consisting of two domed structures built on the chahār-taq (four-arches) system This is also a pure Muslim structure As it appears the Muslim buildings in the Chittor Fort have been renamed on popular heroes of Chittor and Mewar as it happened at Fatehpur Sikri

Reference may be made in this connection to the epigraph dated V S 1392/ 1335 A D in the Jaina Temple at Karera It reads as follows —

(१) सवत् १३६२ वर्पे पोष सुदि ७ रवी
श्रीचित्रकूट स्थाने महाराजाधिराज
पृथ्वीचन्द्र

(२) श्रीमालदेव पुत्र श्री वणवीर सत्क
सिलहदार महमददेव सुहड सीह
चउडरा सत्क पुत्र

(३) दिवगत तस्य सत्क गोमट्ट कारापित ॥

It records that during the reign of Banbir son of Maldeo, the military commandant of the Fort Muhammad Deva (महमद देव) who was son of Suhaḍa Simha Chaunḍara (and hence was a convert) died and a tomb (GOMAṬṬA = Gumbad) was built in his honour (to enshrine his mortal remains) at Chittorgadh on 7th of

Pauṣa Sudi, Sunday in the year V S 1392 That GOMATTA (गोमट्ट) is a Sanskritised form of Gunbad (Gumbad गुम्ब*) is attested by references in such works as the Chhitai-Charit, e g —

गोमट खरबूजा आगारा³

(Gumbad i e dome of the shape of musk-melon) Later this word is used for a domed tomb It is this way that we have the **Lal Gumbad** (The Red Tomb) the **Dadi-ka-Gumbad** (The Tomb of the Grand mother), the **Chhote Khan ka-Gumbad** (The Tomb of the Junior Khan) the **Shish-Gumbad** (The Tomb of Mirrors or glazed tiles) and the **Bara-Gumbad** (The Great Tomb) for example at Delhi

The record that a tomb was built at Chittorgadh during the reign of Banbir son of Maldeo is significant As it seems the so-called NAULAKHA BHANDAR is the tomb viz the **Gomatta** which has been referred to in the epigraph Of course, its dome is no longer extant The wall to which it is attached at the western most point also seems to have been named simultaneously after Banbir, son of Maldeo referred to in the above epigraph

The most interesting of these buildings is the so-called Palace of 'ĀLHĀ KABRĀ' Nobody knows the meaning of this nomenclature, or how it came to be known as such It is unintelligible **'Ālha-Kabra** may be a corrupt form of **'Allah-o-Akbar'** or **'Akbar-Kubra** or most probably **Ilahu kubra'** (the one worshipped viz, Allāh is great) which all indicate towards its origin Attached to the Palace of Bhama Shah it is a large assembly hall composed of heavy rubble piers (Plates XXXIX XL) which support ogee arches cross-vaults making up the

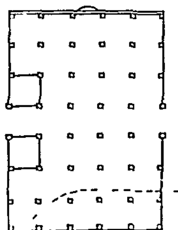


Fig 12

ceilings (Plate-XLI) The building is obviously a Jāmi Masjid having its western side closed to make for the Qiblah wall and its facade on the eastern side which has now been destroyed The Qiblah stone bearing a carved arch is still lying near the Mihrāb It is a five arched Pañcamukhī Masjid seven aisles deep built of rubble (for plan see Fig 12) The main entrance is given in the centre of the south side (Plate-XLII) It is composed of two pilasters supporting brackets and a lintel-all of finely chiselled stone The entire bays 'A' and 'B have been converted into raised platforms fittingly attached to the main entrance of Jāmi Masjid having stone pillars which bear Kīrtimukhas on the bases The corresponding entrance on the northern side is also similar though there are no raised platforms attached to it like the southern gate

Piers support broad arches of the true (radiating) type They have emphatic ogee (Plate-XLIII) This is an important feature Ogee is there in the arches of the Quwwat ul Islam Masjid Delhi (1192-1200 A D) gateway of the Ardhai-Din ka-Jhompra Masjid Ajmer (1211-21) and also in the ornamental arches of the tomb of Iltutmish (c 1236) Though it is not there in such Khalji buildings as the 'Alai Darwazah and the Jamat Khanah Masjid at Delhi ogee is most pronounced in the 15th century buildings of Jaunpur and Chanderi [4]

Though built of rubble the arch of this masjid looks very beautiful by the sheer dint of the ogee feature and it seems that the indigenous builder had a decided preference for it on account of this over all impression

The Hall is divided into square bays each one having its own ceiling which is made up of cross vaults resting on respective arches This is a typical Muslim feature the most pronounced examples of which are extant at Tughlaqabad and Firuzabad at Delhi e g the entrance of the citadel wherein the Tomb of *Ghiyāthu d Dīn* Tughluq Shāh is situated and the dālāns of the Kotla Firoz Shah [5] This feature takes the building closely nearer to the Sultanate monuments of Delhi of the Khalji and the Tughluq periods than to any other structure at Chittorgarh and testifies *that it owes its origin to a Muslim patron*

Curiously, it has no dome or any other super-structure Some thing should have been there on the western-most aisle e g on the nave But this portion too has fallen down The Mihrab has been hurriedly restored otherwise the whole section is in ruins and we are left guessing

The building thus, has the following distinctive features —

1 Its western side is closed to mark the Qiblah and its orientation is that of a Jāmi Masjid with entrances on the south and north sides

2 It is a rubble and plaster construction made up of heavy rubble piers There is little dressed stone and it has a spirit of its own

3 It is made up of broad arches with emphatic ogee

4 Each square bay has its own ceiling made up of cross-vaults

5 The south and north gateways have each a pilaster-lintel and brackets entrance

6 Like a Jami Masjid it has an open and spacious interior to be able to accommodate a large congregation

The original plaster has peeled off and at present only rubble is seen Restoration work has much damaged the original fabric but its spirit is not at all missed it is exactly similar to what we perceive in the 14th century mosques of Delhi of the same material Unmistakably, it belongs to their style and class

This is corroborated by the epigraphical evidence Four fragmentary Persian inscriptions are found at Chittorgadh [6] The first one dated in A H 704 (1304 A D) mentions one Māmriz Alp Khān The second one is dated A H 709 (1310 A D) this and the third one which bears no date but belongs to the same period contain eulogies of the Khalji Sultān The fourth one is the most important Though this is also fragmentary and bears no date it RECORDS THE CONSTRUCTION OF A JĀMI MASJID [7] This proves that a large congregational mosque, viz Jami Masjid was built here around 1310 A D during the Khalji occupation The Hall which at present bears the misnomer ĀLHĀ-KABRĀ' is certainly the Jami Masjid which has been referred to in the inscription

Two Persian inscriptions found at Chittorgadh[8] show that a number of other buildings were also raised here during the Tughluq period prior to its capture by Hammir c 1335 A D The first one which is fragmentary belongs to the reign of *Ghiyathu d-Din Tughluq Shah (1320-25)* and *mentions* one *Asadu d-*Din Arsalan as the builder of some edifice VA DĀD RĀ BUNYĀD Arsalān was appointed Naib Barbak in 720/1320 and he was governor of Chittorgadh The other one now built up in the back wall of the tomb of *Ghaibi Pir* belongs to the reign of Muḥammad bin Tughluq It records —

Kard Sultānsarai Khush Manzar
Bahar khalq Khudā ba-khūb Akhtar
Asad al-Din Mulk ba-Khiḍrabad
Een Chūnin khush Muqam Kard abad

(This beautiful Royal Inn was built for the use of the faithful at an auspicious hour by Asadu d-Din the Governor of Khiḍrābād-Chittorgadh) The inscription bears the date 9th Shawwal 725/18th September 1325 A D

These buildings, however are no longer identifiable During the course of more than six centuries they have changed their face nomenclature and usage

REFERENCES

1 It is noteworthy that material of immense historical value including pillar-bases shafts capitals door-jambs lintels vedikā pillars āsanapaṭṭikas and other temple parts, inscribed stones and sculptures lies concealed in this wall It is in fact, a rare treasure Even in fragments this is representative of the vast array of temples which adorned the area in 1303 A D when the Khaljīs captured Chittorgadh These were razed to the ground Their material was lying around and it was picked up and fed into this wall indiscriminately At present the wall is entirely purposeless and in fact meaningless at least west of the Śṛngāra Cauri Temple It is worthwhile that for the value of the invaluable historical material which it contains it is demolished and History is redeemed Likewise it is desirable that the following tanks of Chittorgadh which have never been desilted are cleaned and the historical material which is lying hidden under 40 or 60 deep water is recovered as it has been done from the **Gangola Tal** of the Gwalior Fort

The Gaumukha-Kuṇḍa
The Bhimlat
The Chitranga-Mori Sarovara
The Annapurna and Banmata Tanks and
the Kukreshwar-Kunda

P C Nahar *Jaina Lekha Sangraha* Part-II (Calcutta 1927) Srl No 1955 p 242

3 *Chhitai Charit* of Narayanadas (ed Agarchand Nahta and H N Dwivedi) (Gwalior 1960) p 17 It is a 15th century work

4 For details see this author s *The Art of Chanderi* (New Delhi 1979) pp 56-59 Figs 7-9 and Plates VII XVIII XXIX and XXX

5 See this authors s *History of Sultanate Architecture (New Delhi 1978)* Pls XLI and LX Curiously the cross-vault technique has also been followed in a hall at the Man-Mandir Gwalior c 1500 cf Ibid Pl CLV

6 *Indian Archaeology A Review* 1955-56 p 32

7 Ibid p 32 *Vir Vinod* I 285 mentions that Muhammad bin Tughluq built a mosque on the Chittor Fort The epigraphical evidence however places it in the reign of Alau d-Din Khalji

8 *Epigraphia-Indica* (Arabic and Persian Supplement) 1955-56 pp 67-70 pl XVII

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PLATES

I Bhimlat Sarovara Chittorgadh



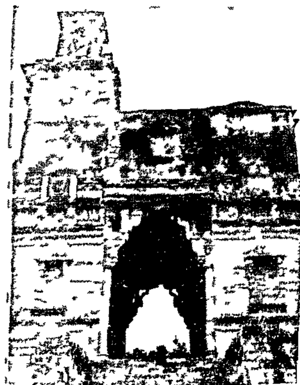
II Chaurasi Deva Sarovara Chittorgadh



III Gaumukha Kunda
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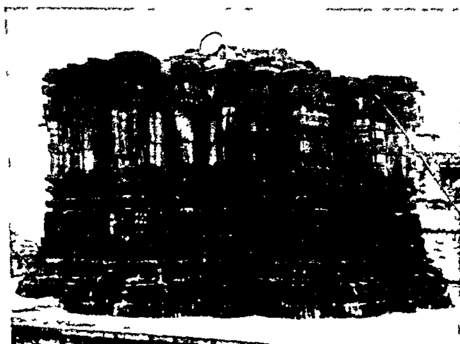
IV Situation of the Gaumukha Tirthasthala
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V Northern Gateway of the
Gaumukha Tirthasthala

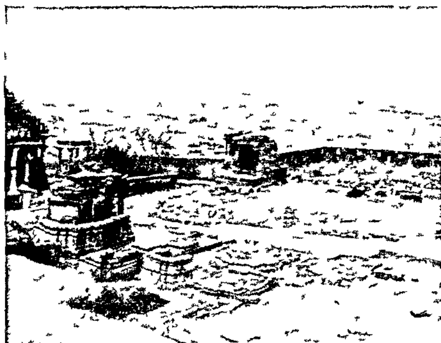
VI Ruined Cakraswamin Temple near the Kirttistambha (×)



VII Its Mūlaprasāda



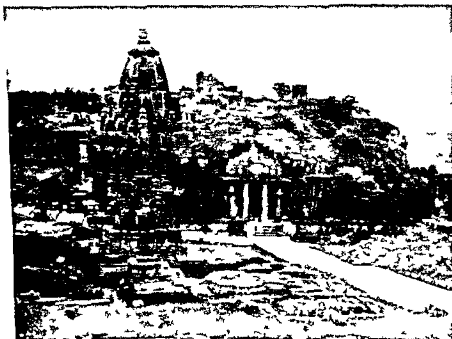
VIII Dvara-sakha



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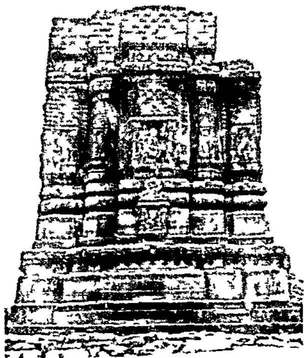
X Section-B of the Gaumukha Tirthasthala



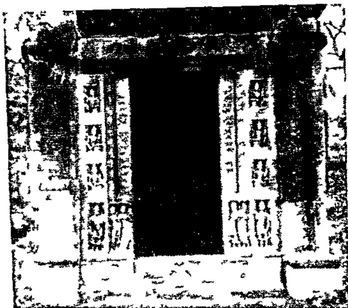
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XII Dvara-sakha of the Temple I

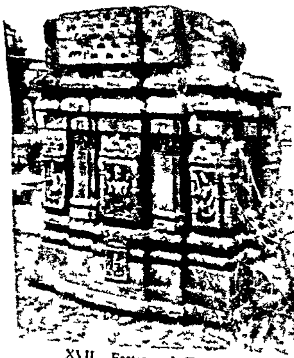

XIII Door-jambs from Sarnath


XIV Rathikas on Eastern Bhadras Temple I

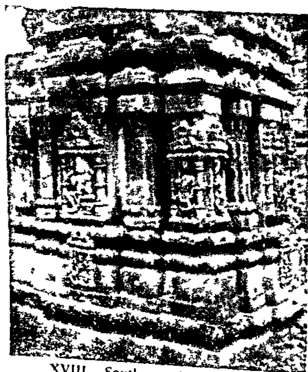

XV Temple K



XVI Dvara sakha Temple 'K



XVII Eastern s de Temple K



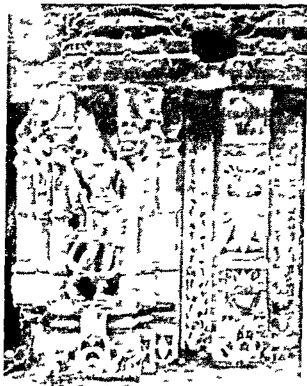
XVIII Southern side Temple K



XXIII Mūla-prasada



XXIV Mandapa



XXV Sculpturesque Decor



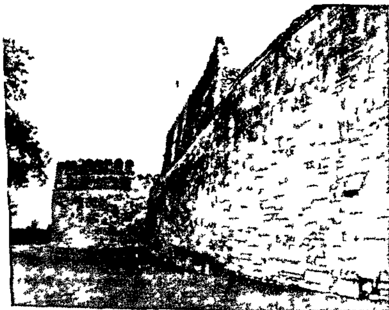
XXVI Śikhara



XXVII Sıkhara



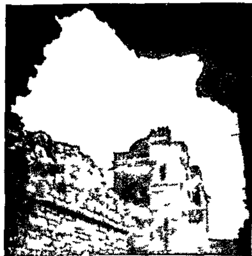
XXXV The Kirttistambha of Maharana Kumbha



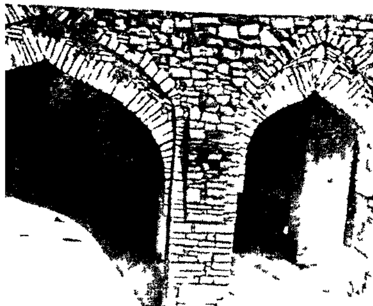
XXXVI Naulakha Bhandar and the Banbir s Wall



XXXVII Bhama Shah s Palace



XXXVIII Bhama Shah s Palace



XXXIX Construction of the Jami Masjid (Alha Kubra)



XL Construction of the Jamı Masjid (Alha Kubra)



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